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BUSONI'S OPERA, "DIE BRAUTWAHL."

An Account of the Premiere at the Hamburg Opera House.

BY ARTHUR M. ABELL.

HAMBURG, April 14, 1912.

The many well known Berlin physiognomies seen at the Opera House here last evening made it seem more like a premiere in the Prussian capital than in Hamburg. The large number of Berliners present testified to Busoni's popularity and importance as an artist, and this circumstance also proved that something unusual was expected. All the principal Berlin dailies, including the *Tageblatt*, the *Vossische Zeitung*, the *Lokal-Anzeiger*, the *Börsen-Courier* and all of the principal German music papers had sent their chief critics. But many other well known musical personalities came over from the capital; I noticed Adolph Fürstner, Richard Strauss' publisher; Louisa Wolff, owner of the Wolff Musical Bureau, and Hermann Fernow, head of the same; Mr. and Mrs. Rudolph Ganz, Arthur Schnabel, Mrs. Carl Muck, Emil Gutmann, head of the concert-direction of the same name, Theodore Spiering, Dr. Hugo Leichtentritt, Gottfried Galston, Michael von Sadora, Mr. and Mrs. Egon Petri, Moritz Jaffee and some forty or fifty other friends and admirers of Busoni.

It was understood among the few initiated that Busoni had struck a new note in the score of this, his first opera, and such proved to be the case. One would naturally expect this son of Italy with the thorough German musical education to combine passionate cantilene, his natural heritage, with Teutonic profundity in the treatment of the voice and orchestra. This is not the case, however, with Busoni. In his "Brautwahl" he follows no traditions; he leans on the shoulders of none of his predecessors, nor can his music be classified according to schools. If one were to attempt to classify it at all, one might say that his style of writing is like that of the modern French school. It certainly has little resemblance to the modern German or Italian styles of dramatic composition.

Busoni would not be an imitator, in any event; he is far too original an artist for that, be it in the reproductive or productive field. There is very little Wagnerian influence in his score, as he discards the "Leitmotiv" and the heavy orchestration. His style of writing for the voice, however, has something in common with Wagner, for he adheres to the declamatory mode of expression, or "Sprechgesang," nearly all the time. Only in the love scenes does he write real lyric melody combined with some exquisite modern harmonic and instrumentation effects and these were the most pleasing parts of the entire score. His music as a whole is secessionistic; it is restless, prickly, plastic, full of novel, harmonic effects, replete with strange and often thrilling instrumental combinations. Rhythmically it is especially interesting. One of Busoni's strongest points is his inexhaustible invention in novel and striking rhythmic effects.

In the short love scenes referred to above Busoni demonstrates that he can write soulful cantabile when he will, but he seems to avoid it purposely the greater part of the time for fear of falling into the rut of conventionality. There are wonderful and often strange new colors in the orchestra. His harmonies are very bold, but Busoni's instrumentation is so delicate and refined that the ear is never offended by his audacious explorations in the realm of harmony. There is only one female role, written for soprano, and she has comparatively little to do. The preponderance of male voices becomes monotonous, for the opera is a long one, lasting three and a half hours. Busoni has succeeded admirably in illustrating in tones the demoniacal elements that enter into the action of the libretto, but the often prosaic utterances of some of the figures on the stage afford no opportunity for musical characterization. Here the composer falls short. The score taken as a whole represents in many respects the last word uttered in the field of dramatic music and it is a fact greatly to be deplored that Busoni has given so much originality and worthy musical effort to such a dull and uninspired libretto.

For the text, if the truth be told, is very uninteresting to the average listener. The subject itself lacks interest, it lacks dramatic intensity, it lacks climaxes. Hoffmann's handling of it might have been of local interest eighty years ago, but we live today under a different dispensation. The libretto is by Busoni himself. It is based on E. T. A. Hoffmann's fantastic comedy entitled "Die Brautwahl," taken from his "Serapions-Brüder," a work that was widely read eighty years ago. Busoni in his libretto has kept as close to the original text as possible and this in itself was a mistake. It is a curious circumstance that Busoni, who has always stood for great freedom in ar-

anging the works of other composers for piano should have kept so slavishly to the original in the text of his opera. Greater freedom of treatment here would have been a decided gain. The scene of the "Brautwahl" is laid in Berlin in 1820 and the story is briefly as follows:

Commissionsrat Vosswinkel, a well to do Berlin bourgeois, has a pretty daughter, Albertine, who has three suitors—a pedantic old official named Thusman, who was a former classmate of Vosswinkel; Edmund Lehsen, a gifted young painter, and Baron Bensch, a young Jewish dandy. Vosswinkel himself favors the suit of his old friend Thusman, to whom he has promised the hand of the girl without her knowledge. The Jew, Bensch, is thrust forward by his old uncle, Manasse, a strange, fantastic figure, something of the Shylock type, who is counting on the girl's dowry. Albertine herself is secretly in love with the painter, Lehsen. The old Jew, Manasse, and a goldsmith named Leonard, are strange figures, who are in league with mysterious magical forces and they give



BUSONI.
ASSISTANT DIRECTOR JELENKO. CONDUCTOR BRECHER.
Group taken at Hamburg in connection with the premiere of
Busoni's "Brautwahl."

to the otherwise exceedingly commonplace doings on the stage an element of the demoniacal that enlivens the action to some extent. Leonard, with his magic, uses his efforts to the end that the two real lovers, Albertine and the painter, are finally united. There are humorous scenes during the development of the story but it is a kind of humor that rarely makes one laugh, because it lacks spontaneity.

The opening scene of the first act is laid in one of the so called "Zelten" beer gardens that still exist in the Tiergarten on the bank of the Spree. An orchestra in the pavilion is playing the old Hebrew march from Rossini's "Moses," while the garden is full of Berlin Jews, drinking beer and coffee. At a small table in the foreground are seen Vosswinkel and his daughter. He is fuming over a bad cigar when Lehsen steps up and offers him one of his own, a good one. Thus does the young painter introduce himself to the father of the girl he loves. The brief love duet here is a veritable musical pearl. The rest of this act plays partly on the street, where an uninteresting dialogue between Leonard and Thusman takes place, and partly in a "Kneipe," where Leonard and Manasse make sport of the pedantic Thusman and annoy him with some of their magic tricks.

In the second act Vosswinkel is admiring his portrait, that has been painted free of charge by Lehsen. Thusman enters and tells of the magic scenes (in which Albertine figures) conjured up before him by Leonard and Manasse. Manasse enters and reports that he had seen Thusman quite tipsy in the "Kneipe" the evening before, so Vosswinkel concludes that his old friend was suffering from hallucinations. He forgives him his indiscretion and again promises him his daughter in marriage. In the second scene Lehsen is painting Albertine, but he gives more attention to love making than to the portrait. Thusman enters and surprises the young couple in a passionate tete-a-tete. He raises a howl and claims her as his fiancée.

She scorns the old man and swears allegiance to her lover. The father comes and makes a scene and he and the painter would have come to blows, were it not for the intercession of Leonard. At this juncture Manasse

enters and presents his nephew, Bensch, a ridiculous fop, who makes a fool of himself by immediately claiming Albertine as his bride, with the result that Vosswinkel puts both him and his uncle out of the house. During the scene with Thusman, Lehsen smears the old fellow's face with green paint.

Act third. Thusman, disconsolate over the acquisition of the ineffaceable green paint and the loss of his fiancée, goes to the frog pond in the Tiergarten, intending to drown himself, but he is prevented from doing so by Leonard. Vosswinkel meanwhile has brought down upon his head the wrath of the old Shylock, Manasse, who threatens to ruin him financially. Leonard saves the situation by suggesting to Vosswinkel that he adopt the method of Portia's father and let the suitors' take equal chances by each choosing one of three caskets. Leonard, by virtue of his magic, has Lehsen choose the one containing Albertine's picture, so that the lovers finally are united.

The action of this story, if condensed one third, could be made much more effective, but as it now stands, it drags interminably and even Busoni's music, though replete with originality, esprit, and all of the novel effects referred to above, cannot banish the spirit of boredom that pervades the libretto. Of strange and weird effect is the occasional singing of an unseen choir. One feels the regrettable lack of ensemble numbers, and of female roles; a contralto part is wholly lacking and the one soprano part is all too meager. It is not very edifying to listen to six male voices expressing themselves individually and at great length by means of "Sprechgesang" for three hours and a half.

However, when all is said and done, there is so much that is really inspired in the music, particularly in the orchestra, that it is safe to predict that Busoni, if he succeeds in securing a really interesting and dramatic text, will some day write an opera that will be a great and lasting success. If he would condescend to give more room to melody, he could no doubt achieve a great popular success, for a melodious style of writing, supported by such rich modern harmonic, rhythmic and orchestral effects as Busoni has revealed in this score, could not do otherwise than make a strong appeal the world over. The "Brautwahl" as it now stands, is hampered by the undramatic libretto.

Busoni, however, little concerns himself with an immediate popular success; he is essentially a "Zukunft's" composer, but while he is a law unto himself so far as musical expression goes, and while no one denies his genius in this respect, he will probably find that he will have to reckon with the public taste and judgment in the matter of the choice of subjects for a libretto.

The performance last evening was in some respects admirable and in others woefully deficient. The orchestra was mediocre. It is difficult to understand how a city of the size and importance of Hamburg can tolerate such an organization. Gustav Brecher, who conducted the novelty, is an able leader and a splendid musician, but he could not make the orchestra play in tune and with well balanced tonal effects. Many beauties of this remarkable score were marred by these shortcomings.

The role of Albertine was sung by Madame Puritz-Schumann, a youthful artist, possessing a lovely soprano voice as well as good delivery and much temperament. Wiedemann as Vosswinkel, Birrenkoven as Thusman, Marak as the young painter, Lehsen, and Lichtenstein as the Jewish fop, sang and acted characteristically. Excepting in the part of Lehsen there was no opportunity for the display of bel canto. The long and exacting part of Leonard was in the hands of Von Scheidt, who is well known in Berlin from his appearances at the Hermann Gura Summer Opera at Kroll's Theater. Vocally he was indisposed, but histrionically he was excellent. Lohfing, who has a fine bass voice, gave a very praiseworthy delineation of the part of Manasse. There was a great deal of applause tempered with some hissing. The applauders gained the upper hand, however, and carried the day, so the reviewer can chronicle a pronounced success at the premiere.

Busoni was called before the footlights at least a dozen times. To be sure, the most vigorous applauders were his Berlin admirers, while the Hamburg public remained on the whole apathetic. The Hamburg critics, at least those of the three important dailies, as the *Nachrichten*, *Fremdenblatt*, and *Intelligenzblatt*, which published accounts of the premiere this morning, are very enthusiastic over

the music; particularly Ferdinand Pfohl, who is one of the ablest critics in Germany.

The opera is to be repeated here tomorrow evening and it has been accepted for performance by the stages of Cologne and Mannheim.

Nordica's Singing Class Entertained.

For the past year Madame Nordica's singing class has been receiving instruction from Madame Gardner-Bartlett at the Political Equality Association Quarters, 15 East Forty-first street, New York, and as a fitting climax to the season's work the class was invited to a closing reception at the Gardner-Bartlett studios, 257 West Eighty-sixth street, on Wednesday evening, May 1. Mrs. O. H. P. Belmont, who has been interested in the work of the class, was present, but Madame Nordica was prevented from attending through indisposition, which, of course, disappointed the 150 singers in whom she had showed such interest and for whose benefit she had organized the class. Madame Nordica was convinced of the presence of many fine voices among Americans financially unable to have them trained, and with a desire to supply the necessary opportunity she secured the services of Madame Gardner-Bartlett, with results that have been not only satisfactory, but astonishing.

The spacious studios was the scene of a unique gathering of enthusiastic singers. The vigor, geniality and ability of Madame Gardner-Bartlett has won the hearts of these future prima donnas, and instead of a class in singing the affair partook more of the nature of a happy family reunion. The season's work, which had been compassed in twenty lessons, was reviewed, and several future Nordicas and Boncis were heard in solos for which they had made no preparation, being called upon at a moment's notice. The singing, both individually and collectively, was a demonstration of Madame Gardner-Bartlett's method of teaching, which is that vocalization should be easy and simple, free of all conscious or physical effort, and that when so done clear and distinct diction results.

Madame Gardner-Bartlett further demonstrated these features of the art by singing several selections, one in particular affording her an opportunity to show how good enunciation of the words can be secured even when producing extreme high tones and in brilliant coloratura forte passages.

Mrs. Belmont was one of the most interested listeners, and expressed her surprise at the excellent work exhibited. At the conclusion of the impromptu musical program refreshments were served and the party broke up most reluctantly.

Madame Nordica expects to call the class together soon in order to meet the members personally and judge of the results.

Wassily Safonoff led a concert at Copenhagen. His program consisted of—Tchaikowsky!

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Louis Persinger in Copenhagen.

Louis Persinger, the American violinist, recently introduced himself to music lovers of Copenhagen in a concert at the Casino. The fame of the young artist had already made his name known in the Danish capital, and it is evident from the following opinions of the press that he fully realized the expectations of his listeners:

The young violinist, Louis Persinger, who has awakened interest in Berlin, gave a recital yesterday evening at the Casino. Only good things can be said of the young artist. His playing bears the stamp of a rarely developed culture for one of his age. Herr Persinger does not belong to that class of virtuosi whose breakneck tricks lead the public astray. There is something in his art which reveals the skillful musician, the distinguished interpreter. His playing is founded upon solidity and a high degree of musical superiority.—København, April 4, 1912.



LOUIS PERSINGER.

Herr Persinger played an interesting and taxing program in a stimulating manner. And he played really well, and quickly won his audience through his big, full tone, energetic bowing and decided rhythmic temperament, playing among other things several modern transcriptions of old pieces with astonishing effect. After Herr Persinger's splendid introduction last night his name will remain in our memory.—Politiken, April 4, 1912.

The young artist is the possessor of quite unusual violinistic qualities. His tone is big, beautiful and of appealing, velvety quality, especially in pianissimo passages; his technic is of quite admirable kind. This was revealed especially in some splendid octave and sixteenth passages in Mozart's E flat concerto, and his playing of a number of little rococo pieces was really fascinating like Burmes-

ter. Herr Persinger played them cleverly and beautifully and the audience showed its appreciation by lasting applause, so that encores were not lacking either.—Berlingske Tidende, April 5, 1912.

Louis Persinger revealed himself to be a specially well equipped violinist, the possessor of a sure, well rounded technic, guided by a comprehensive and musical instinct.—Riget, April 4, 1912.

The violinist, Louis Persinger, of Berlin, played in Copenhagen yesterday evening for the first time. He is a pupil of Thibaud and handles his instrument admirably; his tone, especially in piano passages, is very beautiful, although in forte it can become a little rough at times; his intonation is absolutely faultless and his technic in general is excellent.—Nationaltidende, April 6, 1912.

TOLEDO MUSIC.

TOLEDO, Ohio, April 24, 1912.

The closing concert by the Detroit String Quartet was given last Saturday evening. By request Debussy's quartet, op. 10, was played. The programs of this organization have been eminently satisfactory, especial interest in the last concert being centered in the sonata for cello by Locatelli played exquisitely by Elsa Ruegger. These concerts have greatly advanced the taste for chamber music in Toledo.

Jean Parre, violinist, and Louise Scheuermann, pianist, gave a sonata program at the Y. W. C. A. auditorium last Thursday evening which was received with favor.

The Bleu Quartet and Walter Bently Ball presented an attractive program last Monday evening under the auspices of the solo department of the Eurydice Club.

Two thousand two hundred school children under the direction of Joseph Wylli will present two musical programs in May.

No better program has ever been given in Toledo by local talent than that offered by Paul Rosebrough Geddes, baritone, and Emil Sturmer, violinist, and Otto Sturmer, piano, last Tuesday night. Lynnel Reed assisting with second violin. The program follows: "Symphonie Espagnole," Lalo; "Elegie," Massenet; "Dost Thou Remember," Godard; "The Slave," Lalo; "En Chemin," Holmes; "Serenade," Sinding (for two violins and piano); "Prologo" ("Pagliacci"), Leoncavallo; "Rigaudon," Monsigni; "Pierrot's Serenade," Randegger; "Caprice Viennois," Kreisler; "Love's Philosophy"; "Absent Yet Present," White, and "Awake Little Flower," Sans Souci. Every number was enthusiastically received and many encores required.

EVA D. GARD.

Cimarosa in Mayence.

The Philharmonic, of Mayence, recently gave Cimarosa's opera, "The Secret Marriage," after its disappearance for a long period. The opera was produced first in Vienna in 1792. It pleased very much and will be repeated at other places.

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MUSIC IN ATLANTA.

ATLANTA, May 1, 1912.

The Metropolitan Opera Company has come and gone, and Atlanta and the South again can settle down to everyday busy life. The Music Festival Association may, with pride, look back to the past week as one full of rare artistic enjoyment after months of hard work by the Festival Association officers with Col. W. L. Peel, president; Victor Lamar Smith, secretary; C. B. Bidwell, treasurer, and Harvey Johnson, business manager. The week's receipts amounted to more than \$80,000, or over \$20,000 above the guarantee, distributed over three matinees and four evening performances. The last performance, "Rigoletto," drew a \$13,300 house, "Faust" almost as much, while "Aida" and the other operas divided the balance among them. Of the artists the Americans, Alma Gluck, Marie Rappold, Riccardo Martin and Putnam Griswold, stood out conspicuously with Caruso, Gadsdi and Gilly, and shared equal honors with them. That seven opera performances within six days should draw such immense crowds speaks well for the management. Whether this indicates that Atlanta is a particularly musical city is another question; the fact remains, that great artists have been here during the past season and appeared to small houses, while, again, Tetrazzini and Kubelik had fine attendance at their concerts.

Among concerts which deserved better attendance than was the case must be mentioned one by the New York Russian Symphony Orchestra, which gave a matinee and evening concert at the Grand, both of which drew small houses, though their playing was excellent as compared with other ones heard here; especially did the rendering of Tschaikowsky's symphony "Pathetique" arouse the audience to a high degree of enthusiasm; of the soloists Albert Janpolski made a fine impression with his aria from "Eugene Onegin."

The Music Festival Association Chorus, under Mr. Starnes, gave a well attended concert at the Auditorium, assisted by Florence Hinkle, soprano, who, with artistic finish and pleasing voice, sang the solos in Gounod's "Gallia" and Mendelssohn's "Hear My Prayer," besides groups of songs. To say that the rest of the program was chosen with artistic taste would not be true, as numbers like "Song of the Vikings," by Faning, and "Bridal Chorus," from "Rose Maiden," by Cowen were placed on it, probably to give it the proper "popular" effect. The chorus consisted of about 150 voices.

Local orchestral affairs stand about the same as at the last writing and little can be said about the prospects of getting up a guarantee fund.

The Musical Association has elected Mrs. John M. Slaton president for the coming year, but as there is no Philharmonic Orchestra, the position of musical director of the same is not a very important one at present. More about this later, when the atmosphere has cleared.

Jomelli gave a song recital at the Grand to a good house, and her artistic singing was greatly appreciated.
C. R. D.

MUSIC IN PORTLAND.

PORTLAND, Ore., April 27, 1912.

Progressive Portland has agreed to support its symphony orchestra. A few citizens have guaranteed a sum sufficient to pay for six concerts next season. Mose Christensen conducted the final concert of the present series on April 14 in the Heilig Theater. Tschaikowsky's "Pathetique" symphony headed the program, Bizet's "L'Arlesienne" suite followed, and Weber's "Jubel" overture was the closing number. Several encores were given. The audience was the largest of the season. In all, sixty rehearsals were held and five programs were presented. The orchestra has enjoyed two banquets and all debts have been paid.

On April 16, Elfrida Heller Weinstein, one of Portland's popular sopranos, gave her farewell recital in the new Multnomah Hotel. Beatrice Dierke, a charming pianist, assisted. Frankie Richet Walker, Rose Bloch Bauer and J. Hutchison, all well known in local musical circles, played the accompaniments. Mrs. Weinstein will leave soon for Europe.

Madame Hesse-Sprotte, mezzo soprano, of St. Paul, Minn., was soloist at a concert recently given by the Port-

land Social Turnverein Choral Society, Eugene Stebinger, conductor. She won much applause. The choral numbers pleased the audience, and the duets sung by Clara Winter, contralto, and H. Keller, tenor, were particularly good. Homer Honeyman, flutist, and Joseph Taylor, trumpeter, assisted. Arthur von Jessen was at the piano.

The Portland Musical Association, a new organization, has entered the concert field and will present a number of famous artists at a price which will enable music students to attend the recitals. The association was not organized to make money. Mrs. Warren E. Thomas was elected president; Mrs. W. A. T. Bushong, treasurer, and Mrs. Robert H. Strong, secretary. With such capable officers the new enterprise should meet with much success.

David P. Nason, a splendid violinist, has been appointed musical director of the Heilig Theater. He is a newcomer from Boston.
JOHN R. OATMAN.

DES MOINES HEARS NIKISCH.

DES MOINES, Ia., April 30, 1912.

The long advertised and eagerly anticipated arrival of the London Symphony Orchestra, under the leadership of the world famous Arthur Nikisch, became a consummation Friday, April 19. Two concerts were given, afternoon and evening. The afternoon attendance seemed somewhat disappointing, yet the audience would have been large in a less stupendous building than the great Coliseum. The evening audience was entirely satisfactory, for the afternoon's attendance was augmented by hundreds who were detained by business engagements from the first concert, and by other hundreds who were enthused by the glowing reports of those who were wise enough to avail themselves of both opportunities to hear great music.

The conducting of Nikisch was a revelation. Such perfection of poise and dignity of restraint we have never before witnessed in a conductor.

The playing of the orchestra was beyond criticism. There was absolutely naught to mar the performances. Two characteristics, however, were especially prominent: precision and wondrous shading. One never realizes the

inadequacy of language so fully as when trying to express impressions of great works of art. The idea the present writer tries to express by the word precision, as applied to the playing of the orchestra, is that there was perfect unity in attack, tempo and rhythm. Not only each instrumental division, but each individual within each division, was on the exact beat with other divisions and players.

The two programs were as follows: Friday afternoon, April 19, overture, "Oberon" (Weber); symphony in C minor, No. 5 (Beethoven); overture, "Flying Dutchman" (Wagner); tone poem, "Don Juan" (Strauss); Hungarian rhapsody in F, No. 1 (Liszt); Friday evening, April 19, overture, "Leonora No. 3," (Beethoven); symphony in C minor, No. 1 (Brahms); symphonic poem, "Francesca da Rimini" (Tschaikowsky); overture, "Tannhäuser" (Wagner).

To Dean Frank Nagel, of the Highland Park College of Music, through whose efforts the dates were secured, Des Moines music lovers are again placed in great debt.
CAROLINE YOUNG SMITH.

Griswold to Make Two Tours.

Music lovers throughout the country who have watched Putnam Griswold's remarkable career at the Metropolitan Opera House, New York, will be glad to learn of the basso's decision to devote a portion of next season to concert. Loudon Charlton has arranged with Mr. Griswold for a recital tour in October, while late in April, at the close of the Metropolitan season, a second tour will be booked.

Though an American, Mr. Griswold's first successes were won in Europe. For six years he was leading basso at the Berlin Royal Opera House, and for two years at Covent Garden. The past season at the Metropolitan Opera House has established him in favor.

In commenting upon a recent performance, the New York World said:

Griswold sang the Hans Sachs monologues as they have not been given in many years. His noble voice, its freedom of tone, the interpretative art displayed, and beautiful diction, resulted in an artistic triumph such as does not often come to an American artist.

IRENE ARMSTRONG

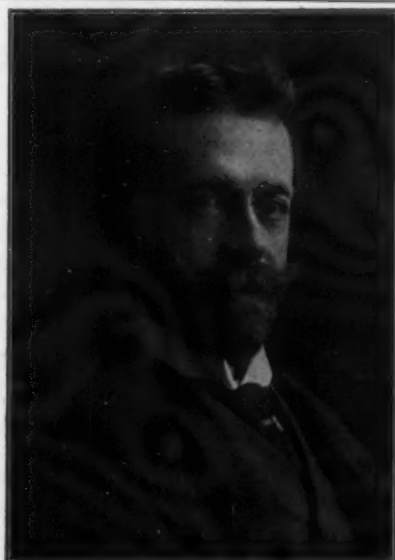
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Marion Stanley, Estelle Ward, Geraldine Hutch-
son, George Henus, George Gillet, John Hand-
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ROME.

ROME, Italy, April 15, 1912.

Willem Mengelberg so far has conducted two of the four or five concerts at the Augusteo. He is such a favorite that no matter what his program is he is sure to be applauded to the echo. Yesterday's program was led with brilliancy and the orchestra responded to the intentions of the conductor with warmth, precision and hancio, as the Italians say. The best performance was that of Strauss' "Don Juan."

The first of the two historical concerts which were to take place at the end of April have been anticipated, as on Friday, the 12th, the first was given at Santa Cecilia, the list of pieces being very interesting. "Rappresen-

pieces, especially the big soprano solo of Niedea, sung effectively by Miss Burstein. There was a general lamentation that at this second concert Palestrina's motet for six voices, was omitted.

"The Heroic Soul of Beethoven" is the subject of a lecture to take place at the Sala Verdi on the 22d. Walter Petrucci, the lecturer, has already obtained successes in Turin, Bologna, Trento and other cities with the same subject.

"Isabeau" is to be given at Leghorn, Mascagni's native city, in June. The composer has promised to conduct the opera himself.

All Mascagni's old pupils, who are still at the Liceo at Pesaro, have decided to go en masse to Ancona to greet their master, who will be there for a few nights only to direct his "Isabeau" at the Teatro delle Muse.

A new song, in popular vein, for two voices, has just been printed, the music by Lorenzo Perosi. It is said that this song, entitled "Oh, My Dear Hope," is the first of a series of popular songs by this composer.

From April 20 to May 9 a short season of comic opera will be given at the Costanzi, with "Don Pasquale," "Matrimonio Segreto," "Elisir d'Amore," "Serva Padrona," and perhaps some other works.

Verdi's centenary will be celebrated in a most fitting way at Parma. At the Teatro Regio many of Verdi's old operas will be revived. "Oberto," "Conte di San Bonifacio," "Nabucco," "Aroldo," of the old ones; then "Traviata," "Aida," "Ballo in Maschera," "Don Carlos," "Otello" and "Falstaff." Campanini, who is charged with organizing these performances, has already engaged some of the best artists and an orchestra of one hundred. At the Teatro Farnese, a magnificent old structure, remodeled in style, the "Requiem Mass" will be performed, and theatrical performances of the seventeenth and eighteenth centuries will take place. At the Teatro Reinach a new drama in verse or poetry, written expressly by Sem Benelli, will be played. There will also be a large exposition of theatrical retrospective art, the first ever held in Italy. The program will be completed by excursions and pilgrimages to San Agata and Roncole. To commemorate the festivities, a monument to Verdi will be unveiled, and America has already contributed 25,000 francs, sent to the Mayor of Parma.

Concerts are still plentiful. At the Hotel Excelsior, Sala Verdi, Sala Picchetti, Sala Bach, concerts of more or less interest have taken place. Among the best was the program sung by the exquisite artist and teacher, Madame Gibello-Blanc.

Several female composers have had concerts, among them being Madame Calosso, who has exceptional talent. D. P.

Cairns Sings in Minnesota.

Clifford Cairns gave a song recital in Faribault, Minn., recently, receiving the following press comments:

One of the finest musical events of the season was given at the Faribault Theater last Friday evening and was the recital of Clifford Cairns, of New York. Mr. Cairns is a basso of unusual power and his singing delighted the large audience which greeted him on his first appearance here. Mr. Cairns' program consisted of groups of songs representative of the different schools of composers, classical, English, American, old Irish and old Scottish. Each number was splendidly given. His enunciation was particularly good and his voice, though powerful, had that smooth, sympathetic quality rarely noticed in a basso.—Faribault News, April 3, 1912.

The recital of Clifford Cairns at the opera house on Friday drew a very large and very appreciative audience. The program was unusual, the songs being arranged in groups by classical, English and American composers, and in their great variety gave full scope for the splendid voice and facile technic of the singer. He sings well the dramatic somber numbers, of which there was almost a preponderance on the program, but in nothing was the rich, melodious timbre of his voice and its exquisite color quality more evident than in such simple songs as "Miss Lindy" and in one of the encores, "The Old Black Mare."—Faribault Republican, April 3, 1912.

Clifford Cairns, basso cantante, gave a recital of classical and modern songs in the presence of a large and representative audience. Mr. Cairns' voice is most suitable to lyric verse, rich and sweet in tones in lower and middle register, and of great range, but not of the profundo order. In the few simpler songs that were given there was a pleasing expression and warmth that met with strong approval. That Mr. Cairns is a trained, capable singer was made evident.—Faribault Democrat, April 3, 1912.

tazioni Di Anima, e di Corpo," by Emilio, had a hearing, and the accompanying illustration is a facsimile of its first program.

The new organ at the Augusteo is nearly completed, only a few more pipes are to be placed and some wood-work put around the top. The organ is immense and makes a most imposing display. Instead of the two concerts promised at the end of this third series, we shall have five concerts, with some of the principal European organists.

The season at the Costanzi is virtually finished today, but the artists have been prevailed upon to give extra performances for sweet charity's sake. So Battestini sings "Ernani" and it is said "La Boheme" will also be given.

On April 22 Isadora Duncan will dance some Beethoven, Chopin, Schumann, etc.

At the concert hall of the Costanzi, Yvette Guilbert gave two recitals of "Les Jolies chansons de France" in costume, with a few words of explanation in advance. Nothing more artistic can be imagined. She is especially effective in the tragic parts, as her figure and her voice are no longer adapted to younger impersonations.

Eugen Ysaie and his brother, Theo, gave an interesting concert at the Augusteo on the 13th for the benefit of one of the many charitable institutions in Rome. They were both enthusiastically applauded, but, strange to say, there was rather a small audience. People do not seem to care for evening concerts at the Augusteo.

Although the season at the Costanzi finished rather brilliantly and unexpectedly so, still all the papers are unanimous in condemning the management for its methods and for the choice of operas forced upon the public. As the management is the same for the coming year, it is to be hoped that the strictures will be taken into consideration.

The second concert of ancient music took place last evening at the Augusteo, and the music was far more appreciated and the voices were more effective. The excerpts from Francesco Cavalli's "Giasone" were powerful



Con Licenza de Superiori.

IN ROMA

Appresso Nicolò Musci Anno del habito. M. D. C.

LEIPSI C

LEIPSI C, April 17, 1912.

In connection with the fifty-seventh annual Good Friday performance of the Bach "St. Matthew Passion," for the benefit of the Widows' and Orphans' Pension Fund of the Leipsic City and Gewandhaus Orchestra, the committee issued a pamphlet showing the historical development of the fund since its beginning in the year 1786. This pamphlet shows that the pension fund was started only five years after the erection of the old Gewandhaus, which house was formally opened with the concert of November 25, 1781. At that time, as now, the orchestra men served in the theater and in the Thomas and Nicolai churches. The Gewandhaus employment had improved their mode of existence, and they soon came to feel a spirit of unity as an organization. So it was that on July 17, 1786, twenty-one musicians organized under what they called "Eine zum besten Absichten vereinigte musikalische Gesellschaft." The capital then subscribed was but fifteen thalers. The funds of the society were at first provided by assessing the members, then by concerts given and by gifts from persons who had the interests of the orchestra at heart. The first of these benefit concerts was given in the old Gewandhaus, February 25, 1787. The composition given was the cantata, "Das Ich der Musik," by the Dresden Kapellmeister Josef Schuster, who lent the work without taking royalty. The net receipts were 200 thaler. So did Joseph Haydn give free use of his oratorio, "The Creation," which had had very first performance in Vienna March 19, 1799. The score and parts arrived in Leipsic March 8, 1800, and the performance occurred September 18, the same year. The work was further repeated on October 14 and December 13, the net receipts showing from 256 to 330 thaler. Though the funds soon came into use for the unfortunate members and their families, the total pension fund in 1809 was 5,100 thalers. In 1836 the fund was 23,000 thalers, and in 1840 the fund came under control by the city of Leipsic and the orchestra, for the combined service of the theater, church and Gewandhaus was formally termed the "City Orchestra." The special fund for widows and orphans was established in 1846, receiving gifts from concertmaster Ferdinand David, Robert Schumann and others. Jenny Lind gave a concert for this fund December 5, 1845, with Mendelssohn conducting. The first capital was then 1,645 thalers, and it was further decided that for this fund an annual church concert on Good Friday would be considered the main source. In 1881 the orchestra was reorganized and there were added twenty-one men who would be later entitled to pension. In 1893 there were seventy-seven men whose positions gave them claim to pension after a certain number of years' service. At present a member who has played here for thirty-five years or more is entitled to 2,400 marks or \$576 annually. The highest pension allowed any orchestra member's widow is 805 marks. There are now twenty-two widows, of whom twenty draw the full pension, one draws 764 marks, another 541 marks, while a single orphan is given 321 marks, or \$77, annually. The total outlay last year was 56,502 marks. Finally, the orchestra's committee explains that though it has sufficient funds to meet demands and show the usual balance of capital, the next five years will bring various other retiring members into the list of the pensioned, so that it is important that even now they look about for means of strengthening their treasury. The orchestra is already enabled to announce an extra concert for the fund, to be given in the Gewandhaus in June under the usual leading of Arthur Nikisch. The orchestra further acknowledges its indebtedness to Karl Straube, who has conducted the Good Friday "St. Matthew" performances for a number of years.

The recent Good Friday rendition of the "St. Matthew Passion" music in the Thomaskirche enlisted the choral forces of the Bach Verein, some voices from the Lehtergesangverein, the Thomaner Chor and boy choruses from two city schools, all under Karl Straube. The soloists were Tilia Hill, of Berlin; Bertha Grimm-Mittelmann, Rudolf Jäger, Wolfgang Rosenthal, of Leipsic, and basso Alfred Stephani, of Darmstadt, pianist Hermann Mayer and organist Max Fest, of Leipsic. Straube's Bach reading had those valuable features which have become well known here. Principal among them are brisk tempos and animated singing, which leave the auditors little chance to weary of the three hours' performance. But, above all, his forces have the composition learned through unusually prompt, businesslike rehearsals, so that the chorus and orchestra attack with great verve in all those brief, recurring interpolations in which this music abounds. The soloists were highly enjoyable, particularly

Frau Grimm-Mittelmann and Alfred Stephani, both of whom sang in distinguished style and finest vocalism.

The Leipsic City Opera has just given a splendid rendition of the Humperdinck "Königskinder," with the American, Ruth Ashley, as guest in the role of the Witch. Grete Merrem had the role of the Goose Girl, Herr Schroth the King's Son, Herr Kase and Spielmann. Other roles were taken by Kunze, Schönleber and Frau Stadteger. The guest, Miss Ashley, gave real pleasure with her ample, well trained voice and characterful and well pointed diction. Her play showed life at all times and this without the least noise. Her performance greatly interested the local press, one of whose representatives wished to hear her in some role where she would have more chance to sing. Miss Ashley is a member of the City Opera ensemble at Halle, which is only a half hour's train ride from here.

The very youthful Italian-Hungarian violinist, Edith Smeraldina, of London and Berlin, gave a most interesting recital in Feurich Hall. She had the assistance of accompanist Otto Weinreich in the Mozart A major, the Beethoven and the Bruch G minor concertos. She played her own cadenzas to the Mozart and Beethoven and earned thereby profound admiration for her twelve or fourteen years. So was her entire rendition of these concertos entitled to the utmost respect through beautiful technical means, and clear, sane and reposeful reading in play that was fully inspired nevertheless. Though her extreme youth and the pretentious cadenzas practically throw her in the wonder child class, she is far too good and earnest a musician to carry so bad sounding a title. It will be sufficient to remember her as one of the healthiest and most modest children that has appeared to show so great, so early and so satisfying accomplishment. The cadenzas she wrote had childish elements enough to show their genuineness with her, yet they were ideal in intent, since they kept close to the spirit of the concertos for which they were written. Thus, in maintaining the required simplicity for Beethoven, one of the cadenzas had long passages of slow octaves in simplest intervals. The same cadenza had one episode of thematic in most agreeable double-stopping. The cadenzas for Mozart were especially delightful in the many plain figures invented. The Leipsic city papers gave full credit for all these signs of sturdy musicianship.

It was pure luck of the Leipsic correspondent of this paper to witness a strangely impressive scene from Goethe's "Faust," played in the famous cask room of Auerbach's Keller, just before that house was closed to the public on April 1. The building is being torn away to make room for a modern business block, though it is just possible that this one cask cellar may be preserved. The gentlemen's club, "Terpsichore," of possibly forty members, engaged the regular "Faust" dramatic cast from the Leipsic City Theater, the artists including Wendt, Heine, Hellmuth-Bräm, Demme, Brüggmann and Huth, in the famous drinking scene. The men were in usual costume and had their regular prompter stationed behind the stairs leading down into the cellar. The room was dark but for the spot light thrown upon the players, and the entire surroundings contributed magic to the atmosphere. Music reporters were not scheduled for attendance, but the tip and necessary introduction having come from a colleague, Paul Daehne, of the Leipziger Abend Zeitung, the society was also interested to know of international representation within the very small number of newspaper men that could be stowed away in so small an auditorium. On the above occasion the "Terpsichore" club conferred honorary membership upon the well known poet, Max Möller, author of a number of successful Christmas plays.

EUGENE E. SIMPSON.

The De Brahms Tragedy.

Albert De Brahms, a violinist and musical director formerly engaged at the Knickerbocker Hotel, New York, killed his wife and later himself, at his home, 229 West Thirty-fifth street, Monday of last week. It is supposed that the woman was murdered on Sunday. Domestic troubles were back of the tragedy and, from the various contradictory reports, no one knows the real cause of the dual killing. The couple had no children, but the man is survived by an aged mother residing in Union Hill, N. J. On the day of his suicide De Brahms led the orchestra at the new restaurant on West Thirty-ninth street.

De Brahms was educated in one of the European conservatories. He was very talented.

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1, SQUARE DE LA TOUR-MAUBOURG,
PARIS, April 23, 1912.

Massenet's new opera, "Roma," of which the customary public rehearsal (which always in Paris precedes the first performance) was given last night, is a gloomy and tragic work, hardly the sort of thing that will be welcomed gladly by the public outside of France. The story, which is taken from the play, "Rome Vaincue," by Alexandre Parodi, is as follows: The Romans, conquered by Hannibal, attribute their misfortune to the fault of one of the priestesses of Vesta. All of them are questioned. Junia confesses, but



THE SACRED WOOD, "ROMA," THIRD ACT.

she has sinned only in imagination, in a dream. The real culprit is Fausta, niece of the Senator Fabius. She gives herself up to justice on hearing of the death of her lover, Lentulus. But Lentulus is not really dead. They have deceived Fausta in order to make her confess. By the order of Fabius, her uncle, she is imprisoned and condemned, for it is believed that her death will appease the anger of the gods and bring Rome again to victory. But a Gallic slave, Vestapor, hoping to hasten the downfall of Rome, which he hates, helps her to escape. Not until after her flight with her lover, Lentulus, does Fausta realize the enormity of her crime in thus bringing about the conquest of Rome by the barbarians, for she, like all of the people of her day, firmly believed in the anger of the gods and the efficacy of human sacrifice. Full of remorse she returns and demands that, in order that the empire may be saved, she shall be buried alive. She is about to descend into the tomb when Posthumia, her grandmother, who is blind, feels her way toward Fausta and, wishing to shorten her suffering stabs her to death. And immediately cheers and cries of joy are heard, mingled with trumpet

calls, and the Roman army appears, victorious. A detailed analysis of the music of this opera will be sent next week.

On Saturday the Municipal Gaity Theater gave the public rehearsal of "Nail," a new opera by Isidore de Lara, the plot of which is as follows: A dancing girl, Nail, is loved by the all powerful Emir of Alkantara and by the bandit, Hadyar, on whose head a price is set. She prefers the latter, and with him flees to the desert. They are soon overtaken, however, and the Emir commands that the bandit, his rival, be crucified. He believes that Nail will then be his; but she, driven insane by the fate of her lover, falls dead over his body. This plot, good as it is, is not well carried out. There is a mass of detail, intended no doubt to give local color, which simply retards the drama and spoils the whole effect. That is all very well, and the same thing has been done in many successful operas such, for instance, as "Cavalleria Rusticana," where songs and choruses are introduced without which, although they have certainly nothing to do with the drama, the opera would certainly not be the success it is. But the difference is that these songs and choruses are beautiful, while the interludes which break constantly into the drama of "Nail" are simply tiresome. In these modern days of opera it is evident that certain works may be successful which contain very little music of any value. But it will be found that these works are invariably well constructed dramas. The success of "Quo Vadis" is undoubtedly due to the play rather than to the music, and the same is true of some of Puccini's operas, which contain, certainly, some moments of good melody, but which, taken all in all, contain music which simply sets off the drama and possesses very little value taken by itself. These things Isidore de Lara forgot when he wrote "Nail." Either that, or he imagined that he could write beautiful melody (most composers do think so!). But like many other composers of the modern French school he seems to have faith in endless modulations, meaningless harmonies and harsh dissonances which do not lend themselves to pure melody. In the face of all this new stuff one has to hear during a season in Paris I feel like crying again and again, "Oh! give us a tune! For goodness sake, give us a tune! This work was splendidly produced. Madame Merentie as Nail, M. Salignac as Hadyar, and M. Boulogne as the Emir were all of them both vocally and dramatically excellent. Mlle. Napierkowska was fascinating in her dances. The scenery, well painted and tasteful, gave the genuine idea of the African landscape.

Regina de Sales held a reception recently at her residence in the Rue de Villejust in honor of Kate Liddle, of Munich. The musical program was elaborate and most enjoyable. Madame de Sales sang some English songs by L. Campbell-Tipton, and Brahms' lieder, and another by Victor Hollaender. Blanche Ruby was heard in selections from Duparc, Debussy, Brahms, and in Nedda's aria from "Pagliacci," and Jeanne Delsolay in songs by Handel and Tchaikowsky. Mrs. Cavanah sang Siebel's aria from

"Faust" and songs by MacDermott, and Mr. Cavanah gave the "Siciliana" from "Cavalleria Rusticana" and an aria from "Manon." Rhoda Niebling rendered songs by Reinhold Becker and Liza Lehmann, Miss Ahlf songs by Secchi, and Miss Raht songs by Rubinstein and Grieg. Among those present were Mrs. and Miss Mohler, Miss Woodford, Mrs. Benjamin Thaw and Miss Thaw. Mrs. Walter Douglas, Charlotte Herbone, Harriet H. Hubbard, Mrs. Stearns, Mrs. Niebling, Georgia Richardson, Mrs. MacArthur, Miss Alexander Marshall, Miss Peterson, Estoll Wilson, Thuel Burnham and Mr. Delma-Heide.

The Société Musicale Indépendante gave a concert last week consisting entirely of new compositions, most of them seemingly in manuscript. There was a sonata for piano and violin by Lermyte, songs by Marguerite Debric, piano pieces by Moreau and Durel, and a quintet for piano and strings by Ianco Binenbaum, a remarkable young man with a remarkably complete technical equipment and an unusual wealth of ideas notable rather for their strength than their beauty. I learn that Mr. Binenbaum obtained his musical education in Munich and that several of his works have been heard there. His music is peculiarly sin-



FIFTH ACT OF "ROMA."

uous, if I may use the term. The voice parts move about, weaving in and out chromatically, to harmonies that are simple enough. In many places the piano simply strikes the chords and these unusual voice parts are developed in the strings with very strange but not discordant effect. It is a manner that is entirely new, which is saying a good deal in these days of experiments and of ceaseless efforts toward originality. This quintet is such a powerful work that it makes the other pieces on the program seem rather small and destroys one's memory of them. To begin with the worst of them, the songs by Marguerite Debric are bad, very bad, copies of the manners of the various real composers of the modern French school. They are quite in the prevailing style, as ladies and their works are likely to be. If Mlle. Debric wishes to amuse herself by writing this sort of stuff that is certainly her business, but why does this excellent society of composers permit them to

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appear on their programs? The sonata for violin and piano by Lermite is a good, though not remarkable work. The best of it is the slow movement which is attractively atmospheric. Both the first and last movements end too abruptly. The old manner of dwelling on tonic and dominant so as to produce the effect of a full close has been abandoned and these composers of the new school are still seeking for a suitable substitute. Of the two piano pieces the barcarolle by Moreau is attractive and shows the composer to be a musician of real talent. But why call a piece a barcarolle that has not that character? And why draw it out to such length that, beautiful as it is in many parts, it becomes somewhat tiresome? On the other hand, the "Chauves-Souris" (Bats) by Durel is an excellent piece, written in the manner of a concert study, not over modern but very tersely constructed and most effectively written for the piano. Both of these pieces were pleasingly executed by Mathilde Coffier. The quintet was fairly well given by Louis Delune and the Oberdoerffer String Quartet. But the rhythms of this music are extremely difficult and it was evident that the players had not had enough rehearsals on it.

A recital of unusual interest was given at the Salle Gaveau last Friday by Enrico Mainardi, the Milanese cellist. Mainardi is a boy whose age it would be difficult to guess—perhaps somewhere between fifteen and twenty. He has grown tall, but not awkward, and has the beautiful face, the dark hair and eyes and regular features that we recognize as being typically Italian. His appearance on the platform is most attractive and entirely free from any sign of affectation. His program was as follows:

Concerto in D.....Haydn-Gevaert
Sarabande.....Bach
Minuetto I and II.....Bach
Concerto.....Lalo
Ballade a Serenada.....Suk
Burlesque.....Randelger

The two Bach numbers were played without accompaniment and showed perhaps better than anything else on the

now is creating a furore in fashionable American Paris society. Madame Eames has taken her up and presented her everywhere. She has been singing at such houses as Mrs. Seth Barton French's and Mrs. Sue Meneycis' and has created a real sensation by her beauty, her temperament and the purity and emission of her voice. Madame Eames declares that her success will equal that of Mr. d'Aubigné's pupil, Felice Lyne. Madame Eames sent her to Mr. d'Aubigné and is delighted with her success and now is personally coaching her in all her roles for next winter.

Thuel Burnham gave a program of sonatas—Mozart, Beethoven and MacDowell—on Sunday last and once again proved his power of interpretation. It was a genuine de-

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light to hear him pass from the light and graceful style of Mozart through the deeper inspiration of Beethoven to the "Tragic" sonata of MacDowell, and his perfect understanding of the necessities of each of these three styles, so different, must have impressed even the most casual of listeners. His handling of the MacDowell sonata was truly splendid and he brought out fully all of the qualities of this remarkable composition. As already announced in these columns, Mr. Burnham will spend some months in America this summer, returning to Paris in the fall.

Leontine de Ahna's Pupils Sing Delightfully.

As stated in THE MUSICAL COURIER last week, advanced pupils of Leontine de Ahna assisted at a musicale which their teacher gave at the Hotel Endicott, New York, Sunday afternoon of last week. The following program, presented before a fine company, delighted all by its artistic finish and musical charm:

Quartet, Twenty-third Psalm.....Schubert
Misses Armstrong, Link, Chambers and Goebel.
Immer leiser wird mein Schlummer.....Brahms
Irish Folk Song.....Foot
Miss Williamson.
Wenn ich auf dem Lager liege.....Mendelssohn
Gruss.....Mendelssohn
Guarda che bianca luna.....Campana
Miss Thomas and Miss Chambers.

Lotosblume.....Schumann
The Year's at the Spring.....Beach
Miss Armstrong.

Le Nil.....Le Rouse
Elegie.....Massenet
Miss Loeb.

(Violin obligato, Mr. Breeskin.)
Auf Flügeln des Gesanges.....Mendelssohn
My Mother Bids Me.....Haydn
Miss Thomas.

O del mio dolce ardor.....Gluck
Miss Goebel.

Trio—
Zwiesengesang.....R. Kain
Fly, Singing Bird.....Elgar
Misses Armstrong, Link and Goebel.
Violin, Mr. Breeskin, Mr. Jacobson.

Ach wende diesen Blick.....Brahms
Das Meer hat seine Perlen.....Franz
The Nightingale Has a Lyre of Gold.....Whorpley
Miss Loeb.

Dich theure Halle (from Tannhäuser).....Wagner
Miss Armstrong.
Aria from Samson et Dalila.....Saint-Saëns
Miss Goebel.

C. Woodruff Rogers and Ward T. Lewis played admirable accompaniments.

Schnitzer in London and Paris.

Germaine Schnitzer, the Austrian pianist, who will tour America next season under the management of Haensel & Jones, played in London on April 26 and May 3, and according to cable dispatches received, had a brilliant success, even greater than ever before in that city. Mlle. Schnitzer appeared in Paris May 6 and will play there again May 11, after which she will return to England for other engagements.

Arthur Hartmann's Tours Abroad.

Arthur Hartmann, who will make his third tour of America next season under the management of Haensel & Jones, who managed his two previous tours, is just as popular in Europe as he is in America.

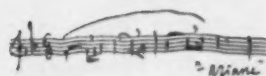
Recognized abroad as one of the few great violinists, Mr. Hartmann's services are in constant and ever increasing demand. After the close of his last tour in this country in August, 1909, he went to Scandinavia, where he is a prime favorite. He played no less than fifty-seven concerts in sixty-nine days and signed up again for the following season.

Shortly after this, he was engaged for a tour of Holland with Katharine Goodson, the English pianist, for February and March, 1910.

Mr. Hartmann then went to Paris for May and June, and in those two months he played no less than nine concerts, including two of his own (with Dorival), one with Madeline Godard (the sister of the famous composer, Benjamin Godard), one at the Opera Comique, and one for the Figaro. Among the "At Homes" at which he played was a musicale in the salon of Maitre Labori, the famous lawyer in the Dreyfus-Zola case.

September 1, 1911, Mr. Hartmann started in Christiania and played eighty-nine concerts in Norway, Denmark and Jutland, going as far as Tromsø. Starting in Bodo, the first city in the Arctic Circle, he played four concerts in each city up to Tromsø. His fifth and farewell concert took place in Christiania on the way down to Denmark and Jutland, in a hall, the top gallery of which seats over 1,000 people. This gallery was crowded. Among his audience were Sinding, Ole Olesen, Halvorsen and other celebrated men.

Returning to Paris in December, Mr. Hartmann played shortly before Christmas at the Chatelet as soloist with the Colonne Orchestra, Gabriel Pierné, conductor. The largest part of Hartmann's time in Paris was spent with



M. Massenet
1908

A JULES MASSENET SKETCH.

program this young man's remarkable ability. His tone is large, his passage playing smooth and graceful, and his double stopping always perfect in intonation. His interpretations, too, show a depth of feeling that is unusual with players at that age. There is nothing whatever boyish about it, still less is there anything of the mere mechanical technician. He scored a truly well deserved success.

Miss Douglas Wise, the attractive pupil of L. d'Aubigné, who is engaged at the Nice Opera for next winter, just



ARTHUR HARTMANN.

Debussy, with whom he dined twice each week during his stay.

A letter, written to him after Debussy attended one of his concerts (which in itself caused a sensation in the hall, as he has not been known to attend even performances of his own works), read:

DEAR FRIEND—You are a very great artist. . . . I did not want to follow all the people nor to hear them congratulate you in "all the languages." I preferred to cherish within myself the pregnant souvenir of your art which, at times, is greater than all "Music!"

Thanks in friendship,

Yours,

CLAUDE DEBUSSY.

Lott for Cincinnati Festival.

Clifford Lott has been engaged for the Cincinnati Festival this week. After participating in that event, he will proceed to Chicago to visit George P. Upton. Then he will go to Los Angeles to give a recital before the Friday Morning Club on May 31. Mr. and Mrs. Lott will pass the summer in California, returning to New York in the early fall.

Prof. Robert Schwalm, composer, died in Königsberg, aged sixty-five.

THE MENDELSSOHN CHOIR OF OMAHA.

OMAHA, Neb., April 25, 1912.

From every standpoint the spring concerts given by the Omaha Mendelssohn Choir, in association with the Theodore Thomas Orchestra, were a complete and brilliant success. The attendance was large, the weather ideal, and the programs were so rich in variety and contrast as to make a spontaneous appeal to the multitudes of tastes and tendencies reflected in the large audiences which gathered to hear them. For the time, at least, the entire city seemed given over to the enjoyment of music. The auditorium was effectively decorated for the occasion, the street cars carried large banners announcing the event, and at night the huge arch before the City Hall blazed forth an incandescent "Welcome" to the music festival.

The reputation of the Theodore Thomas Orchestra is so well established, and recitals of its manifold merits have so often figured in these columns, that further exploitation would hardly seem to the point, although one is sorely tempted to indulge in new encomiums on the subject of its various virtues. From a local standpoint the Mendelssohn Choir, since it is permanent here, is manifestly of greater importance. Thomas J. Kelly, the conductor, is a musician of wide experience and high ideals, and it is not merely a matter of local pride to affirm that he has brought together a body of singers who can measure their ability with the great works of choral literature; nor should it be considered as simply a plitudinous provincialism to assert that this same body of singers is able to produce effects of supreme and unusual beauty. It is a mere statement of facts to record that their attacks are keen and incisive; that their swelling crescendos burst forth into climaxes of superb power; that their pianissimos are real, not make believe, and at times fade away with the softness almost of the summer twilight. These qualities, together with clean cut phrasing and careful enunciation, are the most noticeable points in the work of the Mendelssohn Choir of Omaha, as revealed in its concerts of last Monday and Tuesday, in which the principal choral works performed were Coleridge-Taylor's highly colored "Wedding Feast" and selections from Verdi's "Requiem," including the "Kyrie" and the "Sanctus."

Among the à capella numbers the "Open Air Music" by Mendelssohn figured conspicuously, as did the "137th Psalm" in Gounod's setting, and "On Himalay," by Bantock. The main offerings of Mr. Stock and the orchestra were Tchaikowsky's fifth symphony, two movements from Goldmark's "The Country Wedding," "Les Preludes," by Liszt; "The Meistersinger" prelude, and Rimsky-Korsakow's "Capriccio Espagnol."

In the "Hiawatha" music, Reed Miller, the tenor, impersonated the poet, Chibiabos, with fine effect, and sang the beautiful apostrophe to the "Wild Flower of the Prairie" with exquisite finish and taste. Florence Hinkle, soprano, gave an altogether charming interpretation of the favorite "Depuis le Jour," from "Louise," and sang the "Prayer" from "Tosca" in response to an imperative encore. The contralto, Nevada Van der Veer, displayed a rich voice and much feeling in an aria by Bemberg, and collaborated with Miss Hinkle and Mr. Miller in a scene from the second act of "Tristan and Isolde." The aria, "I Fain Would Hide," from "Euryanthe," was the very pleasing and acceptable contribution of Frederick Weld, the basso. The single instrumental solo of the series was contributed by Mr. Letz, the concertmaster, who played two movements from Bruch's Scottish fantasia.

The complete programs follow:

APRIL 22—MONDAY EVENING.	
Overture, Husitska, op. 67.....	Dvorak Orchestra.
Choruses (unaccompanied)—	
Departure and The Nightingale.....	Mendelssohn
Motet, Psalm CXXXVII.....	Gounod Choir.
Selections from The Country Wedding.....	Goldmark In the Garden. Dance.
	Orchestra.
Aria, Depuis le Jour, from Louise.....	Charpentier Miss Hinkle.
Choral ballad, The Sands o' Dee.....	King
Choral, Lullaby, from Bavarian Highlands.....	Elgar Choir and Orchestra.
Suite, Die Königskinder.....	Humperdinck Prelude. Children's Dance.
	Orchestra.
Kyrie, from the Manzoni Requiem.....	Verdi Quartet, Choir and Orchestra.
Sanctus.....	Verdi Choir and Orchestra.
Symphonic poem, Les Preludes.....	Liszt Orchestra.
APRIL 23—TUESDAY AFTERNOON.	
Overture, Euryanthe.....	Weber
Aria, I Fain Would Hide (from Euryanthe).....	Weber Mr. Weld.
Symphony No. 5.....	Tchaikowsky
Symphonic Waltz, op. 8.....	Frederick Stock
Capriccio Espagnol, op. 34.....	Rimsky-Korsakow
APRIL 23—TUESDAY EVENING.	
Overture to Der Improvisator.....	d'Albert
Choral music (without accompaniment)—	
Ave Maria Stella.....	Grieg
Angelus, Tuscany.....	Sir Edward Elgar

Sigh No More, Ladies.....	Old English Glee
On Himalay.....	Granville Bantock
The Mendelssohn Choir.	
Aria, Joan of Arc.....	Bemberg
Madame Van der Veer.	
Scherzo and finale, from the Scottish fantasia.....	Bruch
Mr. Letz.	
Scenes from the Song of Hiawatha No. 1, Hiawatha's	
Wedding Feast (Longfellow).....	Coleridge-Taylor
(For tenor solo, chorus and orchestra.)	
Reed Miller, The Mendelssohn Choir and Orchestra.	
Tristan and Isolde.....	Wagner
Act II—Introduction, Love Scene and Brangene's Warning.	
Isolde.....	Miss Hinkle
Brangene.....	Madame Van der Veer
Tristan.....	Mr. Miller
Vorspiel to Die Meistersinger.....	Wagner

The officers of the choir are: President, Frank B. Burchmore; honorary vice-presidents, Mrs. Charles T. Kountze and Mrs. Charles M. Wilhelm; vice-presidents, Mrs. Thomas J. Kelly and Juliet McCune; secretary, Albert A. Wedemeyer; treasurer, Arthur V. Jessen.

Monograms of the Mendelssohn Choir, done in large gold letters and displayed at intervals around the balcony, formed a part of the decorative scheme at the Auditorium during the festival concerts. They also formed the subject for various conversations.

Mr. Burchmore, president of the choir and the State representative of a large insurance company, averred that the letters could very easily stand for "Connecticut

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Mutual," while a prominent railroad man present thought that they could with equal propriety be interpreted as meaning "Michigan Central." Still another in the circle suggested that they might stand for "MUSICAL COURIER."

JEAN P. DUFFIELD.

Mary Cheney's Recitals.

Mary Cheney, soprano, has been appearing with success in recital programs entitled "Three Centuries of English Ballads." In a recital on April 27 before the November Club, at Andover, Mass., she presented the following program, assisted by Constance Freeman at the piano:

Old English songs—	
Send Me a Lover, St. Valentine.	
Sweet Nellie, My Heart's Delight.	
The Lass with the Delicate Air.	
When Daisies Pied and Violets Blue.	
Drink to Me Only with Thine Eyes.	
Nymphs and Shepherds.	
Where the Bee Sucks.	
Songs of the eighteenth and early nineteenth century—	
My Mother Bids Me Bind My Hair.....	Haydn
Rose Softly Blooming.....	Smart
The Low Backed Car.....	Lover
Annie Laurie.....	Lady Scott
'Tis the Last Rose of Summer.....	Moore
Songs of the present day—	
From the Land of the Sky Blue Water.....	Cadman
The Moon Drops Low.....	Cadman
Through a Primrose Dell.....	Spross
Last Night I Heard the Nightingale.....	Salter
Love in May.....	Parker

Rust Pupils' Recital.

On April 20, in Little Rock, Ark., the pupils of Oskar Joseph Rust were presented in recital assisted by members of Mr. Rust's orchestra. The soloists, Louise Brewer, Park Woods and Judson Griffy, pupils of exceptional talent, except to study in New York with Ovide Musin. The participants were: Violins, Louise Brewer, Lena May Brice, Marion Dejernatt, Myra Crawford, Herman Bemberg, Charles Brod, Frank Sherrod, Fred Dehmer, Lee Weber, Park Woods, Judson Griffy, John Siepiela, Claudius Conacher, Clyde Stukey and Joe N. Dillard; piano, Clara Dejernatt, Marguerite Morrison; cornet, Cameron Griffy; accompanist for solos, Marguerite Morrison; accompanist for ensemble, Clara Dejernatt.

Dudley Buck's Pupils Sing Artistically.

"Blood will tell." Dudley Buck's musical heritage is a noble thing to look back to, and it is to this artistic strain that one may attribute his success as a teacher. The vocal teacher without the proper musical perspective can never hope for the clientele that is secured by the master of whose antecedents and education there is no doubt.

Born and reared in a musical atmosphere from his childhood up, until he went abroad to prepare himself for grand opera, Dudley Buck, the son of the late composer of the same name, after some years as a public singer, resolved to devote himself to teaching. His studio in Carnegie Hall, New York, is an attractive place. It is here that voices are developed according to the method of bel canto, plus common sense and knowledge of human nature. Almost every month Mr. Buck gives a small musicale, or, as he prefers to call it, "an hour of music," to which a few are bidden; now and then a concert is planned, for which many invitations are issued. Monday evening, April 29, Mr. Buck gave one of these concerts in Carnegie Chamber Music Hall. The pupils who appeared were: Katherine Galloway, soprano; Helen Campbell, soprano; Caroline Crenshaw, soprano; Marie Bosse-Morrissey, contralto; India Waelchli, contralto; Lewis H. Allen, tenor; Dale F. Reese, tenor; Andrew J. Smith, Jr., baritone; Eldridge L. Foster, bass-baritone, and George S. Morrissey, bass.

The program for the night was presented in this order: Quintet, Wynken, Blynken and Nod (a Dutch lullaby).....Nevin
Misses Crenshaw, Galloway and Waelchli,
Messrs. Reese and Foster.

Come Raggio di Sol.....	Caldara
Quand'ero Paggio.....	Verdi
Pilgrim Song.....	Tchaikowsky
With a Violet.....	Grieg
	Mr. Smith.
Aria from Louise.....	Charpentier
Birthday.....	Woodman
	Miss Crenshaw.
Four English Songs.....	Coates
Orpheus With His Lute.	
Under the Greenwood Tree.	
Who Is Sylvia?	
It Was a Lover and His Lass.	
	Mr. Allen.
Aria from Nadeshda.....	Goring Thomas
Oh! My Heart Is Weary.	
	Mrs. Morrissey.
The Red, Red Rose.....	Hastings
Border Ballad.....	Cowen
	Mr. Foster.
Dearest Night.....	Bachelet
Sunlight Waltz Song.....	Ware
	Miss Galloway.
Skylark's Song.....	Buck
Uncle Rome.....	Homer
Trotting to the Fair.....	Stanford
Father O'Flynn.....	Old Irish
	Mr. Smith.
The Spring.....	Hildach
Long Ago in Egypt.....	Lehmann
Er Ist Gekommen.....	Franz
	Miss Waelchli.
The Morning of the Year.....	Cadman
(Song cycle for four solo voices.)	
Miss Campbell and Mrs. Morrissey, Messrs. Allen and Morrissey.	
Elsie T. Cohen and K. Vashti Baxter assisted at the piano.	

Among the à capella numbers the "Open Air Music" by rears ahead of them if they will continue in the future to work as they have done in the past. This is particularly true of the three sopranos, the two contraltos and several of the men. For a pupils' concert it is not considered essential to give individual criticism, but the uniform excellence of the renditions, together with the dignity of each singer, merits a word of special praise. The voices blended finely in the arrangement of Nevin's "Dutch Lullaby," a song that is surely the creation of a genius. Miss Crenshaw's lovely voice in the incidental solo, as later in the aria from "Louise" and the Woodman song, delighted her friends in the hall. Miss Galloway's light, sweet and flexible voice was good to hear in the English version of Bachelet's "Chere Nuit" and Harriet Ware's "Sunlight" waltz song. The contralto, Mrs. Morrissey, a strikingly handsome woman, with a voice of warm, rich quality, showed herself an artist in the manner in which she sang the aria from the Goring Thomas opera and later in the beautiful Cadman cycle. The purity and natural beauty of Helen Campbell's voice in the cycle was admired; this singer is worthy of ranking with some of those now prominent on the professional stage; the other contralto, India Waelchli, has great magnetism, as well as a fine voice, and these possessions ought to make her professional pathway easy. Andrew F. Smith, Jr., has much to be thankful for; he has voice, imagination, and his enunciation was a joy. Mr. Foster's ringing bass-baritone and Mr. Allen's finished singing of the group of English songs added to the noteworthy features of the night.

Few of the regular concert quartets now before the public could have excelled the rendition of "The Morning of the Year," a song cycle that moves every one to applaud the gifts of Charles Wakefield Cadman.

The usual reception with congratulations ended a pleasant evening for all concerned.

Opera in the Sahara desert is a success, but that is not necessarily a boost for opera. The Sahara entertainments are not numerous.—New York Morning Telegraph.

MUSIC IN COLUMBUS.

COLUMBUS, Ohio, April 22, 1912.

The Mason Quartet, from Charleston-on-Kanawha, West Virginia, gave an extremely artistic program in Ohio State University Chapel Friday afternoon, April 19. The numbers were aptly chosen for enjoyment and variety, and won warm appreciation from the audience, which manifested itself so insistently at one time that the quartet obligingly returned to play the slow movement from the Dvorák quartet, op. 105. The remarkable phase of this concert is that the players are quite young men, certainly not one save the director himself over twenty-five years of age. The beautiful tone these players produce, their authoritative style and the exquisite balance of the whole, stamp this West Virginia organization as one of the most promising quartets in America today. William Mason, director and first violin, is a product of West Virginia, who was transplanted to Ohio for a few years. He has had fine advantages at home and abroad, having been a pupil of D'Indy, of Paris, in composition. Mr. Mason may well be proud of his young men, whose ensemble work is a delight to the soul. A series of concerts by this organization, with an occasional soloist, was spoken of after the Friday concert, when many lingered to congratulate the modest director, who is well known in Columbus, having lived and labored here for some time a few years ago. The players are William Mason, first violin; Harry Beckenstein, second violin; Richmond Huston, viola; Adolf Hoffman, violoncello. The program held numbers from Beethoven, Glazounow, Grieg, Mozart, Raff, Debussy and Tchaikowsky.

Emily McCallip, a pupil of Harold Bauer in Paris for two summers, went to Cleveland to hear Mr. Bauer in recital recently.

Mrs. Harry E. Compton, soprano, and Mrs. Edward E. Fisher, contralto, will give a duet recital Friday evening in King Avenue Church. Samuel Richard Gaines will be the assisting organist and accompanist.

Anna E. Skinner presented a class of piano pupils in recital Saturday afternoon, April 20, in her studio in Neil avenue.

Nora F. Wilson and Mr. and Mrs. Carlisle Moffit will give a charming program of piano and song numbers at Central Presbyterian Church, Thursday evening, April 25.

Ella May Smith will present a class of piano and singing pupils Wednesday evening, May 1, in her studio, 60 Jefferson avenue. Those who appear are Mesdames Silvernagle, Ingalls and Leatherman and Misses Little, Ebert, Mull, McKee, Fidler, Tessier, McNare, Miller and Scott.

Alfred Rogerson Barrington, baritone, was soloist with the Ohio State University Men's Glee Club on its spring tour.

Mabel Ray Crosby presented her pupil, Hazel Favelle Crane, in a piano recital in Carnegie Library Auditorium, Friday evening, April 12. The assisting soloist was Mrs. Edward E. Fisher, contralto.

A Methodist Convocation Concert, to be given in Memorial Hall April 26, will introduce at one time the soloists from the leading Methodist Church choirs in the city as well as two prominent organists in the persons of Mrs. Wilbur Thoburn Mills and Jessie Crane. Those soloists who sing at this unique program are Claire Graham Stewart, Elizabeth Thompson Wilson, Margaret Welch, Willard L. Wolcott and Mr. and Mrs. Carlisle Moffit. The violinists will be Earl Hopkins and Mabel Dunn. The Indianapolis Male Quartet and First Methodist Church Choir will present choral numbers. Ellis Hopkins will be the piano accompanist.

Maria Kullak-Busse, formerly of Columbus, but now of New York City, is in Germany studying new songs by modern composers. Her labors will be at Jena, Berlin and Leipzig. Mrs. Busse is a granddaughter of the late Theodor Kullak, eminent piano pedagogue and composer of Berlin. Her teachers in Europe have been many, among whom were Lilli Lehmann. The few years Mrs. Busse resided in Columbus, where her husband, Prof. Adolf Busse, was instructor at Ohio State University, were sufficient to learn how thoroughly artistic and intellectual a soprano can be. Mrs. Busse was quite active in musical circles in Columbus, a member of the Women's Music Club and a church recital and concert singer of real value. Mr. and Mrs. Busse will find many friends and admirers in musical New York, as well as university, art and social circles.

The Lancaster Symphony Orchestra gave the last of the season's series of concerts Sunday afternoon, April 21. The work of the orchestra, under Director Zimpfer, shows marked advance. The soloists were Dr. Ralph H.

Smith, tenor, and Joseph Broekhoven, violinist, both of whom were received with much enthusiasm. Edith Benadum accompanied Dr. Smith and Mrs. Broekhoven accompanied her husband. Mr. Broekhoven is a Columbus artist who is sincerely appreciated in his home city for excellent musicianship. He is a product of Columbus teachers and the School of Brussels.

Nellie B. Stout will present a class of piano students Friday evening, May 3, at the Wilkin-Redman Piano Warerooms, 97 North High street.

The Pittsburgh Male Chorus, James Stephen Martin, director, gave its second concert for the season in Carnegie Hall, Pittsburgh, Friday evening, April 26. The house was completely sold out, and every seat was occupied despite an exasperating downpour of rain. The soloist was Ernestine Schumann-Heink, who never appeared to finer advantage than at this concert. Her voice was in magnificent form, and her artistic interpretations are worth a year of study to any student and supreme joy to the mere music lover. Madame Schumann-Heink's numbers were the great Max Bruch aria for contralto, "Der Andromache," from "Achilleus," and two groups of songs, which included "Liebesbotschaft" and "Die Forelle" (Schubert), "Traume" (Wagner), "Spinnerliedchen" (H. Reiman collection), "Mother o' Mine" (Edson), "Cry of Rachel" (Salter), and "Child's Prayer" (Harold). To these were added several extras, among which was Ethelbert Nevin's "Rosary," which she contributed in response to many requests, since Nevin's home was in Sewickley, near Pittsburgh, and he was so well known in the city. Ohio had two representatives on the program in the compositions of Patty Stair, the well known Cleveland pianist-composer, and Tod B. Galloway, of Columbus, who has recently located in Philadelphia. Miss Stair presided at the piano and F. William Fleer at the great organ in "At the Angelus," a chorus written by Miss Stair and dedicated to the director, James Stephen Martin, and the Pittsburgh Male Chorus. This composition is extremely attractive and well constructed, its performance making a deep impression, winning warm praise and rapturous applause. It was given da capo. Judge Galloway's "Gypsy Trail" was splendidly sung by the basses in unison. That, too, was redemanded. The singing of the Male Chorus, directed by Mr. Martin, was altogether delightful, many of the numbers insistently recalled and graciously repeated. W. A. Rhodes, Jr., tenor, and Philip R. Thomas, baritone, were the splendid soloists in chorus numbers, both recalled to repeat their solos. The Pittsburgh Male Chorus is one of the best of its kind in America, and its home city appreciates its worth and status in the most substantial way possible—that of generous patronage and enthusiastic encouragement. There is small joy in unappreciative labor. The service of the members is entirely free and seems to have a most inspiring quality of loyalty. The director, secretary and business manager, and treasurer are the only officers who receive salaries. One of the features of unusual interest in this concert was the prize song, written by H. J. Stewart, of San Francisco, Cal., which received a prize of \$100. This song is a stirring, melodious and most origi-

nally intelligent setting of Bayard Taylor's "The Song of the Camp." This is the way the Pittsburgh Male Chorus encourages American composition. The club's capable accompanists were W. Jackson Edwards, piano, and F. W. Fleer, organist. Madame Schumann-Heink's accompanist was, as usual, Katharine Hoffman, who has become an integral part of the song performance when this superb artist sings, so ideally perfect is the song and piano ensemble. One of Madame Schumann-Heink's extra numbers (after the first aria) was "My Heart at Thy Sweet Voice" ("Samson and Delilah," by Saint-Saëns), interpreted with such exquisite taste and opulent tones as to make it a never to be forgotten event.

ELLA MAY SMITH.

Favorable Critical Comment on Isabel Hauser.

Isabel Hauser, the pianist, has added to her laurels by the concerts at which she played this past season. Her own recitals in New York with Alexander Saslavsky, the violinist, which took place at the Waldorf-Astoria, elicited favorable comment in the daily papers, and in each case the reviewers found Miss Hauser's performances worthy of serious attention. Since she was first heard in New York, this accomplished and charming artist has made remarkable progress and she is already at work upon a new repertory for next season. However, she still has some dates to fill this spring before she leaves the city for her summer vacation in the West and later in Canada.

Miss Hauser has been engaged to play at the Browning Centennial, which is to be held at the Waldorf-Astoria May 8 (today). Her numbers will include the D flat major study by Liszt and the Chopin tarantelle, op. 43. April 11 Miss Hauser played at a private musicale in New York, with Paul Dufault, the tenor, and Emil Fischer, the veteran basso, uniting with her in the program.

The following extracts from the New York papers refer to Miss Hauser's recent concert at the Waldorf-Astoria:

The first number was the quartet in G minor by Mozart and it was played with the clarity which compositions by the great composer demand. Miss Hauser's work called especially for praise. In the Dvorák quintet the beautiful Dumka was exquisitely given: Miss Hauser and Mr. Kefer played the Mendelssohn sonata and made a new record for themselves as concert artists of a high order.—Brooklyn Eagle, April 5, 1912.

A chamber music concert was given last night at the Waldorf-Astoria by Isabel Hauser, an unusually fine pianist, and Alexander Saslavsky, who brought forward his Quartet. Miss Hauser has delicacy and charm as well as a virile, easy style, and her presence signifies an artistic performance of any work she undertakes.

The same may be said of Mr. Saslavsky. The program included the Mozart piano quartet in G minor, the Dvorák piano quintet, op. 24, and between these Miss Hauser played with Mr. Kefer one of those lovely Mendelssohn sonatas for piano and cello. This work, which has so much simple beauty, was splendidly done, and Mr. Kefer contributed much to the charm of its presentation.—New York Evening Mail, April 5, 1912.

Isabel Hauser belongs to the progressive artists of the day. By her untiring work, combined with her great natural gifts, she continues to grow in her art; one may judge of this by the difficult piano part in the Dvorák quintet. Brilliant technique, sparkling humor and deep understanding are the qualities which this work demands and that is what all of the artists gave under the capable leadership of Alexander Saslavsky. All in all, it was one of the brilliant concerts of the winter.—Abendblatt of the New York Staats Zeitung, April 6, 1912 (Translation).

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Dan Beddoe to Return.

Dan Beddoe, who has been singing in the British Isles for the past year, will return to America in the fall to resume his old position at Grace Church, New York. During his absence Mr. Beddoe has been meeting with much



DAN BEDDOE.

success and has been so well received everywhere as to warrant offers being extended for next season, which necessarily had to be declined.

Following are recent press comments:

Like success attended Daniel Beddoe in the recit. and air "Lend Me Your Aid" (Gounod) for the singing of which he was enthusiastically encored. His interpretation of Coleridge-Taylor's fascinating song, "Onaway, Awake, Beloved," also met with a flattering reception.—*Liverpool Courier*.

Daniel Beddoe, an old Rhonda favorite, rose to a high pitch of excellence, especially in the recit. "My Father, Be Thou My Comfort," the introductory aria in "Mount of Olives."—*South Wales Daily News*.

Daniel Beddoe quite fulfilled expectations, his tenor voice of even tone and true musical quality being effectively heard in "If With All Your Hearts" and "Then Shall the Righteous," while all the recitatives taken by him were equally well given.—*Cardiff Western Mail*.

Daniel Beddoe, a Welsh singer with the peculiarly ringing tone so often heard in Cymric tenors, declaimed "Lend Me Your Aid" and "Sound an Alarm" with powerful effect.—*Nottingham Guardian*.

Daniel Beddoe is a favorite with Belfast audiences, having sung at previous concerts here. Mr. Beddoe sang "Cielo e Mar," from "La Gioconda," the volume of the voice being no less remarkable

than the tenderness and emotion with which he infused it. He was loudly applauded.—*The Irish News and Belfast Morning News*.

Let it be said at once that the work was treated superbly. A finer Samson than Daniel Beddoe is almost unnecessary. The arresting pellucidity—clearness—of Mr. Beddoe's tenor voice is likely to prove a memory with many.—*Derry Standard*.

Daniel Beddoe possesses a tenor of great attractiveness, and his interpretative method is one of deep discernment and convincing charm.—*Londonderry Journal*.

Ferdinand Carri's Pupils Play in Concert.

Violin pupils of Ferdinand Carri took part in the annual concert (which this master gives in the spring) at the Madison Square Concert Hall, Saturday evening, April 27. Solo and ensemble numbers were rendered in the following order:

Marche Nuptiale, for four violins.....Papini
Rudolph Hosek, J. C. Kicherer, Paul Formont, George Kohlmeier.
Fantasie FreischützCarri
Max Goodman.
Introduction et Air Varié, op. 22.....Vieuxtemps
Lillian Ullmann.
Air Varié, for four violins.....Danclo
Esther Cohn, Rosa Janicelli, Harold Shapiro, Max Goodman.
Ballade et Polonaise.....Vieuxtemps
Paul Formont.
Souvenir de Verdi, for two violins.....Carri
Hermann Seglin and Leo Linzer.
Scene de Ballet.....De Beriot
Esther Cohn.
Andante Religioso, for six violins.....H. Carri
Isabelle Rackoff, Esther Goodman, Lillian Ullmann, Jeanette Ritter, Perpetua Caruso, Paul Formont.
Concerto No. 1 (first movement).....Paganini
J. C. Kicherer.
Fantasie AppassionataVieuxtemps
Jeanette Ritter.
Concerto No. 1 (adagio and rondo).....Paganini
Isabelle Rackoff.
Fantasie FaustWieniawski
Esther Goodman.
Concerto MilitaireDe Beriot
Willie Madden.
Spanish Dances Navarra, for two violins.....Sarasate
Esther Goodman and Jeanette Ritter.
Souvenir de Haydn.....Leonard
A. B. Scolnik.
Largo, for violins, piano and organ.....Handel
Isabelle Rackoff, Esther Goodman, Jeanette Ritter, Lillian Ullmann, Perpetua Caruso, Josephine Graa, Esther Cohn, Sally Curry, Mollie Greenberg, Agnes Sladovnik, Berta Goldberg, Rosa Janicelli, J. C. Kicherer, Paul Formont, Edward Schmitt, Rudolph Hosek, George Kohlmeier, Gustav Wollmann, G. L. Stevenson, Ralph Guarino, Alvin Hobron, John Kelly, Philip Stern, Jacob Pottgen, Willie Madden, A. B. Scolnik, Hermann Seglin, Louis Sattler, Leo Linzer, Max Goodman, A. Linzer, John Weis, David Bialostosky, Harold Shapiro, Xavier Marschall, Pasquale Milanese, Paul Blasucci.

Hermann Carri at the piano and Henry Koenig at the organ, afforded admirable assistance to the violin forces.

Operetta Evening in Brooklyn.

Last evening (Tuesday, May 7) pupils of the Master School of Music in Brooklyn appeared in an operetta for the benefit of the scholarship fund. The entertainment took place at the Masonic Temple on Lafayette avenue. A review of the program will appear in THE MUSICAL COURIER next week.

"Versiegelt" had its Prague premiere recently.

Repertory and Progress of a Valeri Pupil.

Tuesday night of last week, at the concert and entertainment given by the Knickerbocker Relief Club at the Hotel Plaza, New York, a feature of the program was the singing of Rosa Hagopian, a pupil of Delia M. Valeri.



ROSA HAGOPIAN AS CARMEN.

Miss Hagopian is endowed with an extraordinary dramatic soprano voice; the range is fully three octaves, and the quality is luscious. Although in but the third year of her studies with Madame Valeri, Miss Hagopian has six operas ready, and very likely after her debut in New York next winter the young singer is going abroad to sing in opera on the Continent. Miss Hagopian is a native of New York, and she is fortunate in having a host of friends who have already taken all the boxes for her concert at the beginning of next season.

Miss Hagopian's repertory includes: Aida, Tosca, Marguerite, Santuzza, Carmen and Madama Butterfly.

At the concert in the gold and white ball room of the Plaza last Tuesday evening, Miss Hagopian sang the great aria in the Nile scene from "Aida," "O Patria Mia," and her rendition created tremendous enthusiasm. She held the high C with the surety of the celebrated prime donne and this had a startling effect upon the audience. Such singing was hardly expected in an entertainment of a private club, and therefore the pleasure was all the greater. After singing the Verdi number Miss Hagopian was recalled and presented with two immense bouquets of roses, one of American Beauties and the other La France; for the encore insistently demanded, Miss Hagopian sang very appropriately (in view of the lovely surroundings) "In My Garden," by Gunby Hadath.

The remainder of the entertainment which was for charity consisted of a two act play, "The Loan of a Lover," followed by other vocal solos, classical dancing, recitations, monologues and tableaux. Miss Hagopian sang the aria from "Aida" accompanied by a selected orchestra.

Miss Hagopian sings songs and arias in four languages, and she speaks the languages as well as sings in them. Furthermore, when she goes to France she will be able to sing the Italian operas in French as is required in that country and when she sings in Italy she will be prepared to sing the French operas in Italian as is demanded in that country. There are few singers of Miss Hagopian's age able to show such linguistic accomplishments along with a voice of beautiful timbre and histrionic ability of the highest order.

By next season Madame Valeri will have two more pupils ready for opera and one is to tour in concert with a world famous celebrity. Details will be announced late in the summer.

Earnest a Busy Singer.

Walter Earnest, the Pittsburgh tenor, has had a very busy season, appearing in oratorio, opera, concert and recital, and meeting with much success as to result in numerous return engagements for this and next season.

Some of his important engagements yet to be filled are a private recital in Pittsburgh, St. Paul, Meadville, Pa., concert in Carnegie Music Hall, Pittsburgh, "The May Queen," Sewickley, Pa., "Messiah" at Pennsylvania State Normal School.

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Becker played Chopin with entrancing beauty of tone and tenderness of expression.—*Dresdner Neueste Nachrichten*.
The Chopin scherzo in C sharp minor was of performance of a master.—*Leipzig General Anzeiger*.
Mr. Becker's playing was absolutely of the highest order.—*Munich Neues Tageblatt*.
An uncommonly refined pianist with unusual warmth in expression.—*Vienna Tageblatt*.
William A. Becker is a great technician, but by reason of his "Vortrag" he also appears successfully as a thinking artist.—*National Zeitung, Berlin*.
MASON & HAMLIN PIANO USED

Vida Llewellyn's European Successes.

Vida Llewellyn, the young Chicago pianist, who has been in Germany for the past season, has been concertizing there in various important cities, including Berlin, with much success, as may be seen from the following press notices:

The young artist proved herself a most skilled pianist with rhythmic feeling and impressively developed technic. The impression given by the artist's playing was favorable throughout.—*Berliner Börsenzeitung*, March 10, 1912.

I heard only the Chopin concerto in E minor, which was rendered by the gifted young artist, not only with all the delicacy and accuracy which is characteristic of Chopin, but also with marked rhythmic feeling and in a most exquisite manner. To the larghetto, which was beautifully given, the mellow, singing tone was particularly well adapted.—*Berliner Volkszeitung*, March 17, 1912.

In Fraulein Llewellyn, America has sent us a delightful piano talent which no doubt promises a great future. The artist played two concertos, Chopin E minor and Tchaikowsky B flat minor. Chopin demands a fine filigree of the minutest tone values, delicate runs and passage work. Tchaikowsky demands more of a fresco style—grand octaves and powerful chord playing. It was noticeable that Fraulein Llewellyn was in her element in the Tchaikowsky concerto. She played the composition with "bravura" technic and blinding power. The pompous splendor with which the first heavy chords were played, showing a glorious conquering temperament, should be especially mentioned. In the rendition of the Chopin E minor concerto, the artist demonstrated that she is also possessor of an unusually rich musical conception. The leader of the orchestra was her teacher, Professor Heinze of Berlin.—*Halle General Anzeiger*, March 23, 1912.

The evening was a perfect success for the young artist, who displayed an astonishing technic, overcoming easily the greatest difficulties such as the Tchaikowsky concerto, for example, offers. Her touch is delicate in piano and of manly energy in forte. The conception of the concertos was musically sound and in harmony with the composers' individualities and the peculiar mood of the compositions. The lyric and dramatic character of Chopin's E minor concerto, which shows deep psychological emotions, was played in true spirit. Most beautiful was the rondo, which with its fine detail work was rendered in all of its loveliness. The technically much more difficult B flat minor concerto by Tchaikowsky was performed in exquisite manner. The pathetic style of Tchaikowsky fits the artist extremely well.—*Halle Hallesche Zeitung*, March 23, 1912.

The Chopin concerto in E minor was mastered with stupendous bravura. Tempis and phrasing received the most minute observation, a proof of conscientious studying. The Tchaikowsky concerto in B flat minor gave Fraulein Llewellyn opportunity to show to the best advantage her phenomenal flexibility in wrist work. Astonishing was the immense force in the "Martellato" as well as the feathery lightness of the octave passages. The smooth legato was contrasted with an utmost precision in the staccato, and the rhythmic exactitude did not for a moment allow any wavering.—*Breslau Schlesische Morgenzeitung*, March 24, 1912.

Even if she had played with virtuosity and bravura the accustomed numbers of Chopin and Liszt, Fraulein Llewellyn could not possibly have surpassed the success which she achieved with the Chopin E minor concerto and the Tchaikowsky concerto in B flat minor. In these compositions she freely unfolded her extraordinary superior qualities, elegant technic, marked rhythmic feeling and musical temperament. The audience was intensely attracted by the young artist.—*Breslauer Morgenzeitung*, March 24, 1912.

I am sorry to have heard only the Tchaikowsky concerto in B flat minor, but even so I received a thoroughly sympathetic impression of the artistic achievements of the young lady. She is in the happy possession of a wholesome musical instinct, a highly developed technic, and a conscious understanding of the musical purport. Her wrist is developed to a remarkable degree, an essential advantage in the execution of staccato and delicate octave passages. Her temperament easily adapts itself to the fiery rhythms which the Slavic style of the composition demands.—*Breslauer Zeitung*, March 24, 1912.

The playing showed sound musical conception and gave unerring indication of early mastery. One who controls the subject in such a sure manner must have enjoyed an unusually good schooling and we would like to know who her teacher was. In everything she succeeded and in everything she gave satisfaction. After the finishing passages of the Tchaikowsky B flat minor concerto it was clear that a significant degree of mastery had been achieved. The artist was entirely equal to the task. The first part was played with imposing breadth, the octave passages having a heroic sound and the more soulful parts showing no want of tenderness. Everything demanded admiration and the audience was in thorough sympathy with the performer. Professor Heinze of Berlin conducted in a quiet, but authoritative manner.—*Breslau Schlesische Zeitung*, March 24, 1912.

Huss Pupils Play with Orchestra.

Mr. and Mrs. Henry Holden Huss presented several of their advanced and artist pupils, assisted by Babetta Huss, contralto, in concert for the Scholarship Fund at Carnegie Chamber Music Hall, New York, on Wednesday evening, May 1. Mr. Huss is well known in America and in Europe as a composer and pianist of standing and it is not surprising therefore that those whom he has instructed are able to play in an artistic manner. The results of Mr. Huss' training and musicianship were prominent in the work of the participants and that they had been coached thoroughly for the performance was obvious. It is not often that an opportunity is afforded to hear pupils with orchestra and Mr. Huss deserves credit for the excellent program presented.

Winthrop Parkhurst played the first movement of the Beethoven G major concerto, op. 58, with the Saint-Saëns cadenza; Florence Beckwith, the first movement of the Rubinstein concerto in D minor; Marion Coursen, the last movement of the Schumann concerto in A minor, op.

54, and the three movements of the Huss B major concerto was interpreted respectively by Eleanor Payez, Marion Coursen and Edwin Stodola, all with orchestral accompaniment, Mr. Huss conducting. The Misses Payez and Whitney, and Mr. Stodola, were also heard in the first movement of Bach's D minor concerto for three pianos with accompaniment of string orchestra. Esther Whitney played a solo number, "In the Mountains," by Grieg.

Eva May Campbell sang "Dove Sono" from "Figaro" and two songs by Jensen and Bauer. Babetta Huss sang Beethoven's "In Questa Tomba." The work of the pupils was of a high order and reflected great credit upon their instructors. There was a large audience present among whom were members of the musical fraternity and the press, and at the conclusion of the concert there was a general exchange of compliments and congratulations.

Hanson Artists Engaged for Saengerfests.

The Concert Direction M. H. Hanson, of New York, has booked Marie Rappold, of the Metropolitan Opera Company, for the twenty-third triennial saengerfest of the Northeastern Saengerbund, which will be held in Philadelphia June 30 and July 1 and 2. Madame Rappold is to sing on the evenings of June 30 and July 1, and is to receive the record fee of \$1,000 for each concert.

Ludwig Hess, the German tenor, sings at the saengerfest on the night of June 30, and Henri Scott, basso of the Philadelphia-Chicago Opera Company, sings on the nights of July 1 and 2.

Adele Krüger, the soprano of New York, has been booked by the same bureau for the saengerfest in Mobile, Ala., May 20 and 21; Madame Krüger will sing at three concerts, the matinee and evening of the first day and the evening of the second day.

Henriette Wakefield, mezzo-soprano, formerly of the Metropolitan Opera Company, has been booked as the soloist for the saengerfest to be held in New Haven, Conn., June 24.

MUSIC IN NASHVILLE.

NASHVILLE, Tenn., April 13, 1912.

On March 18, Charles C. Washburn, baritone, gave a recital before the MacDowell section of the Centennial Club. His program, well sung, consisted of three classics, a song by Alvin E. Wiggers, of Nashville, six children's songs, and five songs by American composers. Mr. Wiggers and Cornelia Dismukes were the accompanists. Mr. Washburn is at present touring the South with an orchestra.

The violin and viola pupils of Fritz Schmitz, with added string, wind, and percussion instruments from the city, gave an excellent orchestral concert on March 30. The G minor symphony of Mozart and a number of smaller compositions were given, three of them being repeated in response to the applause. Mr. Schmitz conducted.

Jeanne Jomelli was the last artist presented in the All Star Course. She sang in an incomparable manner a beautiful program, every one of her songs being heard for the first time in Nashville. The great beauty of Madame Jomelli's voice, with its Bonci-like smoothness and breath control, her sincere artistry, and her commanding personality, were a combination leaving nothing to be desired, and her success was great. Her encore numbers were Schumann's "Frühlingsnacht," "Le thé," by Koechlin, and Liza Lehmann's "Cuckoo." Harold Osborn Smith played his usual beautiful accompaniments and soli, and deserves a vote of thanks for a Rachmaninoff prelude that is not worn threadbare. For an encore he played "Sous Bois," by Victor Staub.

De Long Rice presented Madame Nordica on April 12 to the largest audience of the season. As handsome and young as ever, stunningly gowned, and radiating happiness and good humor, the great diva gave of her best, and it is unnecessary to enlarge upon that statement. Encores were invariably insisted upon, and Madame Nordica was kind enough to give six, which were: Mrs. Beach's "The Year's at the Spring" and "But Lately in Dance," by Arensky, after her first group; Nevin's "Mighty Lak a Rose" and Rogers' "At Parting" after the second group; Grieg's "Ich liebe dich" after the Puccini aria; and a repetition of Leoncavallo's "Mattinata." Myron W. Whitney, heard for the first time in Nashville, made a fine impression, especially in the serenade from "The Damnation of Faust," magnificent in its sardonic interpretation, and in the "Kerry Dance." His encore number was Hermann Lohr's "Bonny McCree." Romyne Simmons, the pianist with Madame Nordica, received a sudden summons from New York while in Eastern Tennessee, and was obliged to leave. Madame Nordica brought with her to Nashville as accompanist Frank Nelson, of Knoxville, who, with the very short notice of twenty-four hours, acquitted himself admirably.

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PHILADELPHIA

PHILADELPHIA, Pa., May 3, 1912.

The Kneisel Quartet gave its concluding concert of the season at Witherspoon Hall on Monday evening, April 29.

The Treble Clef gave its second subscription concert in Horticultural Hall on Friday evening, April 26. The chorus is composed of one hundred women, and under the leadership of S. L. Hermann has made an excellent reputation. The choral numbers included "Spring Song," Mendelssohn; "In the Boat," Grieg; "Before the Day-break," Nevin; "Every Flower" (from "Madama Butterfly"), Puccini; "The Lake of the Dismal Swamp" (first time), H. Alexander Matthews; "Tomorrow," Foote; "The Old Apple Tree in Bloom," Gretsch. The club was assisted by Henry Gurney, tenor, and Frank M. Conly, bass.

The Fortnightly Club, Karl Schneider, conductor, gave its second private concert on Saturday evening, April 27, in the Academy of Music. The club was assisted by Laura Combs, soprano; Thaddeus Rich, violinist; Clarence K. Bawden, accompanist. The program was as follows:

Chorus of Returning Pilgrims (from Tannhäuser) R. Wagner
Jessie, the Flower of Dumbane A. von Othegraven
My Love's in Germanie A. von Othegraven
Serenade Beschnitti

Baritone solo obligato, Harry C. Saylor.
The Kerry Dance harmonized by C. M. Wiske
Tenor solo obligato, Paul O. Volkmann.

In a Year Frank van der Stucken
Hymn to the Madonna E. Kremser
Soprano solo obligato.

Mr. Schneider has brought the club, which is composed of some of the best known male singers in the city, to a high standard of excellence, and the singing of the chorus at this concert was notable for its balance of voices and fine phrasing. The rendering of "My Love's in Germanie" and "Jessie, the Flower of Dumbane," was particularly good. There was a large and enthusiastic audience.

Bruno Huhn's new work, "The Divan," received its first performance in this vicinity April 26 at the Germantown Y. M. C. A., under the direction of Perley Dunn Aldrich, for the benefit of the Nicetown Boys' Club. The artists were Viola Brodbeck, soprano; Marie Stone Langston, alto; Austin Hughes, tenor; Perley Dunn Aldrich, baritone; Mrs. William Burn, accompanist. Thaddeus Rich also assisted with violin solos.

The Cantares Chorus presented a very interesting program at its seventh annual concert on Thursday evening, May 2, in Witherspoon Hall. The selections included the new composition by Dr. W. W. Gilchrist, "The Knight of Toggenberg"; a brilliant number by Dell Acqua-Shelley, "Chanson Provençal"; Henschel's "Morning Hymn"; Liszt's "Loreley"; Handel's "Eighteenth Century Dance," and two novelties, "The Two Clocks," by James Rogers, and "The Katydid," by Curtis. May Porter is the director of the chorus.

Julie Lindsay has just returned from St. Louis, where she sang with great success for the Apollo Club. During the short time Madame Lindsay has been in Philadelphia she has made many friends, and her "Cours" have been well attended. She sails for Paris May 9, and will return next fall to resume teaching and to fill the many concert engagements for which she has contracted to sing.

The Manuscript Music Society gave the final concert of its twenty-first season in the New Jerusalem Church, Wednesday evening, May 1. The original compositions given were Phillip Grepp's cantata, "The Vision of Mary," sung by the augmented choir of the First Unitarian Church; Rollo F. Maitland's organ solos, "Chandon d'ete" and "Finale in C," were played, and this anthem, "Hark! the Sound of Holy Voices," was sung; Otto Mueller's "Romance," for violin concerto, given by the composer and Mr. Goepf at the organ; Harry M. Staton's anthems, "Lead, Kindly Light," and "A Charge to Keep I Have," rendered by the choir of St. Peter's P. E. Church, of Germantown, with soloists; Frederick Maxson's organ number, "Festive March in E Flat," arranged for four hands, given by the composer and Raymond Maxson; Clarence K. Bawden's "Lead Us, O Father," and "Te Deum Laudamus," were given, and H. Alexander Matthews' organ number, "Pacau," and his motet (awarded the prize of \$100 by the Manuscript Society), "Blessed Be Thou, Lord God of Israel," was sung by the Strawbridge & Clothier Chorus.

The Matinee Musical Club elected the following officers at its annual meeting in Estey Hall, April 30: President

Mrs. C. C. Collins; vice president, Mrs. F. W. Abbott; secretary, Mrs. C. C. Bould; treasurer, Mrs. G. W. Wagner.

An informal smoker was given at the Musical Art Club-house on Tuesday evening, April 30.

The program which Louis Sobelman, violinist, is giving this evening includes a selection of his own, a Melody in G minor, and as this is his first concert appearance in many years, it promises an evening of pleasure.

A more interesting recital series has not been given this season than the three Beethoven sonatas, by Mauritz Leefson, pianist, and Henry Such, violinist. The last one was given on Wednesday evening, May 1, in Orpheus Club Rooms, and, like the previous two, was thoroughly enjoyed. The sonatas played were: op. 30, No. 3, G major; op. 47, A major ("Kreutzer Sonata"), op. 96, G major.

The concert for the Y. M. H. A., which was given in Witherspoon Hall on Tuesday evening, April 29, was under Dr. G. T. Gittleson's management, and a great suc-



MYRTLE ELVYN.

cessa. The artists contributing were Myrtle Elvyn, pianist; Boris Hambourg, cellist, and Michel Boni, tenor. Miss Elvyn's selections were Chopin's "Fantasie," Liszt's rhapsodie, No. 12, and a "request" number, Godowsky's arrangement of "The Blue Danube." In every selection Miss Elvyn distinguished herself at once as an artist of high rank. Her playing of "The Blue Danube" brought forth wildest enthusiasm and encore upon encore, while her charming personality augments the interest of every one to hear her again. Boris Hambourg is a superior cellist, and Boni, who possesses a beautiful voice, was well received.

The Mendelssohn Club gave its last subscription concert of this season in Horticultural Hall, Thursday evening, May 2, Dr. W. W. Gilchrist, conductor; Marie Stoddart and Abbie R. Keeley, soprano soloists; Thomas à Becket and Bernice Frysinger Lewis, accompanists. This occasion marked the thirty-seventh season under the leadership of Dr. Gilchrist. The hall was filled to overflowing and the program was well rendered.

The second "Vignette," "An Hour in the Salon of Marie Antoinette," in costume, given in the New Century Drawing Room, will be remembered by its fortunate hearers for its picturesque effects and artistic presentations. The program was as follows:

Pastorale Scarlatti (1681)
Capriccio Scarlatti (1683)
Bois Ensis, Air d'Amidus Sully (1684)
L'Eventail Old French chanson
Paul Dufault.

Le Petite Grégoire Old Breton (1793)
Bercuse Blanche Old Breton (1793)
Le Joli Tambour Old Breton (1793)

Augette Forêt.
Le Rappel des Oiseaux (Roll Call of the Birds) Rameau (1683)
The Kings' Hunting Jigg Dr. John Bull (1563)
Miss Pelton-Jones.

Where'er You Walk Handel (1685)
Flow Gently, Sweet Afton Old Ballads
Loch Lomond Old Ballads
Mr. Dufault.

Le Dernier Madrigal Marietti
Mes Belle Amourettes Auteur inconnu (1703)
Maman dites-moi art. par Weckerlin

Madame Forêt.
Believe Me, If All Those Endearing Young Charms (Irish)
Should He Upbraid Bishop (English)
Wi' a Hundred Pipers Baroness Nairn (Old Scotch)
Mabel Beddoe.

Lison Dormait Bergerettes XVII Siecle
Comment le lu dire B rgerettes XVII Siecle
En passant par la Lorraine (XV Siecle) Arcadet
Mr. Dufault.

Luet, The Keys of Heaven
Madame Forêt and Mr. Dufault.

There was a large audience, and each artist was so well received that encores were granted, and instead of an "Hour in the Salon" there were almost two. Ella Day Blair was manager of the series.

Myrtle Elvyn, the distinguished pianist, was given a reception by the Choral Club on Thursday afternoon, May 2, in the Orpheus Club Rooms. The many friends which Miss Elvyn won at her recent concert appearance were delighted at this opportunity to meet her, and the occasion was very pleasant. JENNIE LAMSON.

Hugo-Merx Recital.

John Adam Hugo, composer-pianist, and Hans Merx, German lieder singer, gave their second joint recital in Rumford Hall, New York, on Tuesday afternoon, April 30. In spite of the inclement weather there was a good audience present and the well arranged program was listened to with interest and attention. Both are comparatively new to the New York circle of musicians, but their recent appearances have gained for them many friends and admirers. Mr. Hugo is possessed of a brilliant technique and infuses much ardor into his playing. He is a composer of note, and more of his own creations would have been welcomed, as the "Kinderfurcht" won instant success as it did when performed on a previous occasion.

Mr. Merx sings without notes and without the customary word memorandum, therefore his whole attention can be given to the interpretation. He was especially happy in the Kronold numbers, after which both artists were recalled many times. These songs were doubly interesting, because the composer played the accompaniments faultlessly and because they are fine specimens of the art of song writing.

Mildred Steele Allen presided at the piano for the other numbers, and performed her task most satisfactorily and with evident understanding of the compositions as well as the desires of the singer.

The program follows:

Fahrt zum Hades Schubert
Die Lotosblume Schumann
Reiselied Mendelssohn
Der Musikant Hugo Wolf

H. Merx.
Sonata, C sharp minor, op. 27 Beethoven
J. A. Hugo.

Dein Angesicht Le Massena
Rosenlieder Fürst zu Eulenburg

Monatsrose.
Wilde Rose.
Rankende Rose.
Drei Wanderer Hermann

H. Merx.
Kinderfurcht Hugo
Etude, C minor Chopin
Prelude, E minor Chopin
Ballade, G minor Chopin
J. A. Hugo.

From Rosen and Cypressen Kronold
Meerfahrt.
Dein.
Ewiger Mai.

H. Merx.
(Accompanied by the composer.)
Polonaise in E Liszt
J. A. Hugo.

It was the last music lesson before the Christmas holidays, and the children had been thinking more about the coming festivities than about their studies; so it had been rather unsatisfactory.

"Well, children," said the supervisor, as he was about to leave, "I wish you all a merry Christmas, and I hope that when you return after the holidays you will have more music in your heads than you have today."

Without a moment's hesitation, came the reply from forty little urchins, "The same to you, Mr. Browning!"—Lippincott's.

Louise Stallings in Song Recital.

Louise Stallings, a Lena Doria Devine pupil, gave a song recital, with great success both artistically and financially, in her home town, Alton, Ill., last week. Her program, which was prepared by Madame Devine, and in which Miss Stallings was heard in New York recently at one of Madame Devine's Friday morning musicales, was as follows:

Caro Mio Ben.....Giordani
Voi Che Sapete.....Mozart
Ho Mezzo Nuove Corde.....Gounod
Eliland.....Von Fielitz
Impromptu.....Reinhold
Damon.....Stange
Obstination.....De Fontenailles
Forever and a Day.....Mack
From the Land of the Sky-blue Water.....Cadman
The Moon Drops Low.....Cadman
Ah, Love, but a Day.....Beach
Shougie Shou, My Bairnie.....Henschel
Let Miss Lindy Pass.....Rogers
Ashes of Roses.....Woodman
O Come with Me in the Summer Night.....Van der Stucken
Helen Stallings at the piano.

Following are two press comments:

Miss Stallings has been in New York since September studying with Lena Doria Devine, and Alton people who had enjoyed her singing before and others who were interested in the efforts of the talented young woman to cultivate her gift were eager to show their interest and to have an opportunity of hearing her. The audience was ready to note improvement, but what has been accomplished in the few months astonished even those who knew what painstaking work and scientific training Miss Stallings has been having.

In each number her auditors realized that new possibilities had been discovered to the young singer and that beside the exquisite sweetness of her voice there is an increased purity of intonation and range, revealing new dramatic feeling and expression that if health and right training persists will make of Miss Stallings a really great singer.

Alton people will watch with personal interest and great friendliness the progress of this young woman.—Alton (Ill.) Evening Telegraph, April 24, 1912.

The song recital given last evening in the Upper Alton Baptist Church by Louise Stallings was a very delightful affair and her many friends were delighted to have this opportunity of hearing her, as she possesses a charming voice and one that is possible to make a great deal out of and her friends are watching her advancement with much interest.

Miss Stallings' program had been very carefully selected by Madame Devine, with whom she is studying this season in New York, and consisted of nineteen beautiful numbers, which were excellently rendered by the young singer, whose voice completely filled the spacious auditorium.—Alton (Ill.) Daily Times, April 24, 1912.

Mrs. Potter-Frissell's Musicales.

(From the Guide to Dresden, February 24, 1912.)

The soirée musicale of Mrs. Potter-Frissell last Saturday evening was one of the most successful ever seen here. Upwards of a hundred guests were present, representing, for the most part, prominent families in the Anglo-American colony, and from Dresden's musical circles. A brilliant program had been prepared. Professor Roth played the great Liszt sonata in one movement, which he so successfully performed lately in the Tonkünstler-Verein. How impressive this proved was attested by the absolute silence and the marked attention which prevailed during the professor's playing. The heartiest applause greeted him at the close of the performance and many encomiums were passed upon the beauties of the work and its pianistic rendering. Then Anny von Lange and Frl. Matthei, pupil of Frl. Haensch, together united in a most artistic ensemble, in the rendering of the songs of this young and talented composer, who herself accompanied, while Frl. Matthei, by her beautiful singing and interpretation, gave them a fine delivery. These songs are marked by their beauty and originality of conception, and seem to predict a successful career for the composer. Ethel Glade played with extraordinary power and force the great F sharp minor polonaise of Chopin, her performance exciting general comment for the great talent displayed by this young girl, who is a serious student, of unusual gifts. Miss Orme, another pupil of Mrs. Frissell, excited much interest by her playing of the "Andante and Finale" from "Lucia," arranged for the left hand by Leschetizky, and the "Duetto" of Mendelssohn, which she did with much beauty of tone and technique, and interpreted with pronounced musical feeling. Among the guests present were Professor Roth and daughter; Professor Scholtz with wife and daughters; Frau Professor Fuchs; Professor Iffert and wife; Frau Schjelderup; Frau Professor Sherwood and Miss Whittle; Natalie Haensch; Frl. Otermann; Frau Dr. Tangel-Strick; Kammer Virtuoso Johannes Smith and wife; Miss Simon, etc. Among the Americans were Mrs. Quinby and daughter, Mrs. Lawrence, etc.

Sasha Culbertson, Violinist.

Following are a few recent press tributes to the playing of Sasha Culbertson:

The violin virtuoso, Sasha Culbertson, is decidedly one of the very best of his class. It is not only his phenomenal technique and his perfect artistic maturity which give him such a high standing, but the value of his playing is also increased by his spirit of conception and his grandiose manner of penetrating and executing the works. With what power of expression he played Tchaikowsky last night and how profound and yet genial was his execution of Beethoven's famous "Kreutzer Sonata"! Works of Mozart and Veracini were also highly honored by Culbertson's interpretation and he earned a round of applause with Paganini's "Campanella."—Badischer Beobachter, Karlsruhe, March 12, 1912.

The mixture of artist's blood, pulsating in Sasha Culbertson's veins, seems to be a favorable ome. His father, an American of



SASHA CULBERTSON.

Scotch descent, probably gave him his extraordinary energy and indefatigable perseverance, together with a longing for the green mountains of his mother country; from his mother, a Russian lady, he must have inherited the wild, revolting temper. Just so is his playing: a fuller and more powerful tone than the average violinist possesses, a wonderful routine, which is the result of restless study, an ardor which will not be restrained by any artistic consideration; the noble, free outcry of great passions. No wonder that his playing at the Schiller Vereinssaal last night enraptured the hearers, who applauded him enthusiastically throughout the whole program.—Triester Zeitung, Trieste, March 23, 1912.

The public who assembled last night at the Casino of the Schiller Verein for the Culbertson concert gave a most enthusiastic reception to the young violinist. The extraordinary vivacity and passion with which he played reached at certain moments such a degree as to obscure all remembrance of other violinists who have been here previously. He has a profound love of music, which is expressed admirably well in the spirit and the passion of his playing.—Il Piccolo, Trieste, March 23, 1912.

The large audience that had come last night to hear the violinist, Sasha Culbertson, soon perceived that they were in presence of a

great artist. He played with magnificent purity, great warmth and sureness, and his marvelous technique and skill enabled him to draw the most splendid music from his instrument. The audience was strongly affected by his excellent interpretations, which seemed inspired by deep feeling; the artist was most cordially received by his hearers, who did not get tired of applauding him again and again.—Corriere Adriatico, Trieste, March 23, 1912.

Sasha Culbertson, the young violinist, possesses a wonderful technique, which enables him to obtain a triumph at every performance. Last night he played Tchaikowsky's violin concerto and Beethoven's "Kreutzer Sonata," with youthful boldness and much spirit, rendering these works, from beginning to end, in a most powerful manner. Very correct and clear was his interpretation of Bach's famous "Preludium" and of one of Mozart's andantes. Likewise he amazed his hearers by his brilliant execution of Paganini's "Hexentanz," which he made even more difficult, if this is possible, by the fantastical bravado with which he played the bewitching passages, which offer all the difficulties imaginable to a violinist.—L'Indipendente, Trieste, March 23, 1912.

Riheldaffer in the West.

Grace Hall Riheldaffer is singing six engagements with the Steindel Trio in Kansas and Missouri. Last week she appeared in recital in Homestead, Pa., and the following is an excerpt from the Homestead News-Messenger:

Never before has Mrs. Riheldaffer displayed more convincingly her wonderful versatility, her consummate art. To pick out numbers for special mention from a program where each selection was an artistic gem, each rendition an achievement, is difficult. Two florid and beautiful arias were given flawlessly and brilliantly, "Ah, fors' e lui" and the "Bell Song" from "Lakme." Three German classics, Liszt's "Die Lorelei," Schubert's "Am Meer" and Strauss' "Cecile," rendered with strictest adherence to artistic tradition, revealed the singer in deeper mood and gave, perhaps, the keenest joy to the cultivated musician.

The group of old time songs, included on the program by request and accompanied by the singer herself, was a distinct feature of the evening. After all the brilliance and classicism which had gone before, these sweet old melodies, through which thrilled the tenderness of the singer's own heart, came like a flower scented breath of country air, pure, fresh and fragrant as lilac and lavender.

The "Ring" at Rotterdam.

Director Pester-Prosky, who led a recent "Ring" cycle at Crefeld, has been invited to organize a company to produce the "Ring" at the Rotterdam Opera, Holland, this month.

"So you think the author of this play will live, do you?" remarked the tourist.

"Yes," replied the manager of the Frozen Dog Opera House. "He's got a five mile start and I don't think the boys kin catch him."—Life.

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Denver to Have Musical Master of Rank.

Another European musician of experience and high rank is to settle in the West. As THE MUSICAL COURIER announced some weeks ago, Edward B. Fleck, who has been the musical director at the Utica (N. Y.) Conservatory of Music for fourteen years, is to locate in Denver, Col. Mr. and Mrs. Fleck will leave Utica in June, at the close of the present school year, and go immediately to the Colorado metropolis, where they will establish their own school. Mrs. Fleck has had charge of the classes of dramatic art at the Utica Conservatory, and there will be a demand for her work in the West. Notable among her readings in public are "Enoch Arden" with the musical setting by Richard Strauss, and "Berglied" with the Grieg music.

Edward Fleck is much more than a musical pedagogue. He won fame as a concert pianist in Europe before coming to America. He was born in Vienna, and it was there that he enjoyed the privileges which laid the foundations for a liberal education. From Vienna he was sent to St. Petersburg, where he entered the Imperial Conservatory of Music. Later, he studied with Anton Rubinstein, Josef Pembauer and Albert Piezonka. With such a heritage, it was not surprising to learn that Edward B. Fleck's concert tours in the Old World attracted wide notice. The critics declared that he combined poetical taste with extraordinary technical ability; thus, as a performer he became an eclectic, playing Beethoven as well as Chopin and Liszt. The Fleck programs were eagerly studied by the musical elite.

Like every musician of the scholarly bent, Mr. Fleck was overwhelmed with applications from piano students when he arrived in this country. But he had made up his mind to see something of America before he settled down to the quieter life of teaching. His tours in this country extended to the Pacific Coast, and as he knows the West as well as the East, he is sure to duplicate his successes in the Rocky Mountain section. Before going to Utica, Mr. Fleck taught for a time at a conservatory in New York City.

When Mr. Fleck went to Utica the piano department at the conservatory of music in that city had fifty pupils, now there are 200 students in the different piano grades. Many teachers in schools throughout the United States were trained by Mr. Fleck and he also assisted in educating many of those who conduct their own studios of music.

Edward B. Fleck is the author of that well known volume, "Groundwork of Piano Technique," published by Breitkopf & Härtel. Xaver Scharwenka and other eminent masters have commended the Fleck work in the highest terms.

This season Mr. Fleck has done considerable lecturing, and of course, he plays his own illustrations, therefore his

lecture-recitals are of a kind that all sorts and conditions of musicians and musical people appreciate. Last month he lectured before the Century Club of Utica, giving at the time expositions of Beethoven's sonata, op. 31, No. 3, and the Grieg sonata, op. 7.

During his term as head of the piano department at the Utica Conservatory, Mr. Fleck delivered many lectures on "Piano Pedagogics," and these lectures were attended by



EDWARD B. FLECK.

large audiences, including many musicians and music lovers as well as the student body and the members of the faculty. A man of Mr. Fleck's education, musical scholarship and wide experience will undoubtedly find the most cordial

welcome awaiting him when he reaches Denver to begin his new labors in a new field.

The Utica Daily Press of April 24, 1912, said in connection with a lecture given by Mr. Fleck:

Yesterday was music day at the New Century Club. The program was under direction of the department of music, of which Mrs. W. T. Dunmore is chairman. At the meeting of the afternoon the president, Mrs. J. F. Calder, presided. Mrs. Dunmore introduced Prof. Edward B. Fleck, who gave a lecture-recital on "The Sonata," dwelling especially on the sonata form. He said in part: "The sonata is an art-form in the highest sense. Some of the greatest composers have left their best thought expressed in it. The only reason why the uninitiated in music find picturesque or story-telling compositions more interesting is because the suggestive names stimulate the imagination. Music cannot properly portray anything definite. It touches the emotion in the abstract, and must be interpreted by the individual according to his experience. The sonata is a cycle of three or four pieces of which two at least are in the strict sonata form. Form is the basis of every art. In music, it developed late, partly because music is not so popular in its appeal as the pictorial arts, and partly through lack of perfection in musical instruments. The religious chants of the middle ages retarded true music, because they lacked rhythm. True music has developed from the primitive dance forms. The suites of Handel and Bach were practically cycles of dance forms then in use, of course much idealized. These dances were related in spirit, but contrasted in time. The sonata, while not using dance forms, follows the same idea of alternation of fast and slow movements. By sonata form we understand the form of a single movement, the allegro."

The speaker then showed the three principal sections of the sonata form to be exposition, development and recapitulation; the first introducing the chief theme, a subordinate theme in the dominant key, and a closing theme; the second allowing the free fantasy of the composer, and showing his mastery of the technical art of composition; and the third being a reminiscence of the exposition, in which some license may be taken. The sonata form may be used for piano alone, for piano and violin, for quartets, concertos, overtures and symphonies. The symphony is only a sonata for an orchestra.

The speaker then explained the slow movements of the sonata, which are usually not in sonata form. He dwelt especially on the minuet, and the trio, which is now a trio in name only. The address was instructive.

Professor Fleck then played, and commented on briefly, each of the themes in two contrasted sonatas, the sonata in E flat major (op. 31, No. 3) by Beethoven, and the sonata in E minor (op. 7) by Grieg. Finally, he rendered both sonatas in full in an artistic manner, playing all four movements in each case, and interpreting them to the delight of his audience. He was recalled, and a rising vote of thanks was extended to him.

Supper was served between the meetings, under the direction of Mrs. F. H. Hazard and Mrs. W. H. Taylor. The members of the choral class were seated together, and had Professor Fleck as a guest.

Kerr Furnishes Musical Treat.

U. S. Kerr appeared recently in Canton, Ohio, and Meadville, Pa., furnishing the music lovers of those places with an entertainment which was characterized by the local press as "a musical treat."

A few of the press comments follow:

Kerr has an unusually strong, mellow voice and gave each number in such a manner as to win praise from the audience.—Canton (Ohio) Repository, April 25, 1912.

Mr. Kerr has a wonderful voice which was shown to splendid advantage in his French and Norwegian numbers. Nearly all of his numbers were sung in foreign languages.—Canton (Ohio) News-Democrat, April 25, 1912.

U. S. Kerr, one of the country's most prominent baritone singers, gave a well rounded recital which was very well attended. Mr. Kerr is a very entertaining singer and commanded the closest attention of his hearers. Each of his numbers was fine, but special mention should be made of the closing number, "Toreador Song," from "Carmen," which was heartily applauded.—Meadville (Pa.) Tribune-Republican, April 23, 1912.

Mr. Kerr came to Meadville highly recommended and his audience was pleased. His range is wonderful and his pianissimo tones delighted and held the audience spellbound, the ease with which he sang, combined with his beautiful interpretation and quality of tone made up a combination seldom heard in this city and surpassed by few anywhere.

Not often is it possible for a Meadville audience to listen to such interpretation as they did last evening. The contrast in the program and the contrast in the rendition of it was one of the pleasures of the evening. Mr. Kerr changed from the greatest forte to the smallest pianissimo with ease and his tone at all times was perfect. His rendition of "The Song to the Evening Star" from "Tannhäuser," and "The Toreador Song" from "Carmen," surpassed anything of its kind heard here in a long time.—Meadville (Pa.) Daily Messenger, April 23, 1912.

Aldrich to Recite "Elaine."

Percy Dunn Aldrich will give a recitation to music of Tennyson's "Elaine" with the composer, Ada Weigel Powers, at the piano on Wednesday evening, May 15, at 826 Carnegie Hall, New York. Viola Brodbeck, soprano, will assist.

"Norma" was produced at La Scala, Milan, on March 3.

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THE KNIGHT PILOTS THE SAILOR.

"I begs your pawdon, guv'nor, but could you be so kind as to direct me to the Seamen's Hinstitute? I'm navigatin' in foreign waters about 'ere and I 'aven't a compass or a chart."

Don Keynote, who was leaning against a lamppost speculating on the radio-activity of moonbeams, turned in the direction of the voice and saw an English sailor addressing him.

"Sir," said the Knight, "the institute you seek is in West street. It will give me great pleasure to point out the way."

"Thank'ee. I 'aven't any salvage, but hif you'll take me in tow for a knot or two until I gets my bearings I'll be be'olden to you for the rest of my natur'l life; and if hever you gets into a 'ole call on Bill Coalbin, that's me, A. B., first class, 'Is Majesty's Royal Mail Steamship 'Antiseptic,' of the Black Tar Line. I'll stick to a finish. None of the Coalbins hever learnt 'ow to run away."

"Sir," said Don Keynote, "I have no doubt of your bravery. But how does it happen that you let your ship sail for Southampton without you? Have you been drinkin'?"

"Well, I'll tell you 'ow it is, guv'nor. Lawst Sunday awfternoon, as I was prowlin' about the town like a tramp steamer, makin' no more'n two knots an hour, I found me self short of ballast. While pawsin' a public 'ouse—saloons, you call 'em in this blawsted country—I came over queer like and felt that a little bilge water would set me hup on an even keel again. So in I goes an 'as a few nips of gin. But I must 'ave mistook my soundin's, for I'm blowed if I didn't get stuck on that bar and couldn't float till the tide came back."

"I thought so; the same old story," exclaimed the highly moral knight.

"When the gover'n'ent tugs got me out into the open I felt as fit as a king," continued the sailor, ignoring the Don's interruption. "I soon found my sea legs, altho' there was a heavy ground swell on that kept rockin' me about and 'eavin' me, broadsides and beam ends, against the passengers and tackle."

"You were evidently drunk," said the Knight.

"No more I wasn't," exclaimed the sailor. "I was only 'appy. Presently I found myself in the Metropolitan Hopera 'Ouse, betwixt and between such a school of porpoises as I never laid heyas on! My word! I was certain I'd be swamped. But the bo'sun ordered me aloft and I found a seat in the riggin' on the port side, where I could get a full view of the main deck."

"Come in here," said the Knight, opening the door of the saloon. "We can be more comfortable, and you can tell me about the concert without shouting through the din of that horrible elevated railway."

"Right you are," said Coalbin, "and 'ere's to your jolly good 'ealth."

Drawing the back of his hand across his lips to remove the superfluous foam, he continued:

"Directly I got seated, the crew began to assemble on the fo'castle deck. They all 'ad fiddles and flutes and such like hinstuments, and I says to myself, 'I'll show 'em 'ow to dawnce an 'ornpipe.' But nothink ever came of it. Some steerage passengers near me says, 'That's an English horchestra.' 'Right-ho,' says I, and I sings out, 'Ship ahoy, give us "God Save the King." But everybody 'round me said 'Shut up,' 'Sit down,' 'Put him out,' till I showed 'em my fist an' dared 'em to lay 'old of me. Then the captain came on deck along with the crew on the fo'castle and everybody began to shout and clap hands. So I joins in, too, and begins the song 'Rule Britannia,' thinkin', of course, natur'l like, that those blokes on the fo'castle would take it hup. One of the hofferers told me to keep my mouth shut or 'e'd throw me hoverboard. Then the captain, or pilot—I cawn't recall 'is name—lickerish,

or Nick—but, blymee, I'm blessed if I can 'andle them foreign names, any'ow."

"Was it Nikisch?" asked the Knight.

"Say it again," said the sailor.

"Nikisch."

"Nick, lickerish, Nickerish? Mebbe that's the name," replied the seaman, dubiously. "'Owsomever, 'e made some signs and pawses and the band begins to play. Lawd! But that was a fat head 'ornpipe! I couldn't make 'ead or tail of it. Afore the watch was 'alf hover, 'owsomever, I discovers it wasn't intended as an 'ornpipe, but as a kind of description of a sea voyage. I 'eard the winds wistlin' through the tackle, and saw the w'itecaps breakin' on the 'ull. There were seagulls abaft and I knew we would 'ave a nawsty night of it. Then the wind blew a gale and the ship was thrown on her beam ends. A big wave struck her amioships and carried off the taffrail. Two of the boats were damaged and the cargo shifted. When she



"BE THAT AS 'OWSOMEVER IT MAY."

righted herself she had a list to port that exposed her windward side more than hever to the fury of the waves. Of course I felt that the ship was in no danger, though she did lurch a bit and shipped a good deal of water. Presently, 'owsomever, the captain 'ad the engineer reduce the revolutions and I knew 'e knew wot was wot.

For it's safer to ride hout a storm than to fight it, keepin' just enough 'eadway hon to make her hanswer the 'elm, so she don't get into the trough. I was wond'rin' wot would 'appen when a tidal wave 'it the binocle and flooded the chart room. But the lookout in the crow's nest sounded three bells and me 'eart leapt in me throat when I 'eard the signal. Somethink a'ead, that's wot three bells means. And in a jiffy there was the hieberg crushin' 'er bows afore you could say Jack Robinson. Captain Nickerish 'e gave the signal to the wireless and the C. D. Q. went flashin' hover the sea. But it was too late. She started to settle by the 'ead. 'All 'ands to the pumps!' shouts the first hofferer, with a brass speakin' trumpet, for'ard, in the ship's eyes. 'To 'ell with the pumps,' says I, 'you're founderin'. Man the life boats!' I shouts, as loud as I could. A lot of beastly foreigners all 'round me began to get excited, and nervous like. 'Steady, my lads,' says I; 'this is a British ship, and women and children go first into the boats.' With that, I hup and landed my fist on the jaw of a cove with a monkey face all covered with whiskers. I must 'ave 'it 'im 'ard to make 'im 'owl so 'orrible. And with that I came to. When the music stopped I got the bleedin' 'ump when I finds that that there shipwreck was a hunsubstantial dream caused by the music."

"And by the gin," added Don Keynote.

"Be that as 'owsomever it may," said the man of the sea, "the hobby and 'is wrecking crew landed me in cold storage for a week."

"Sir," answered the Knight, "you make an excellent music critic. For when your musical knowledge fails you, you have an interesting and fluent style of expressing yourself which some of our critics lack."

"Thank'ee! No more music for Bill Coalbin. Give me my bunk and a locker full of hard tack and you are welcome to that dirty crew of fiddlers who wouldn't stand by a fellow Britisher when 'e was hon the rocks," said the sailor, filling his pipe.

"What will you drink?" inquired the Don.

"Bass, thank'ee."

"Won't you join me in a bottle of imported red ink?"

"No, thank'ee. I'll stick to Bass."

"Why Bass?" queried the Knight.

"I likes the Burton water in it."

"Why Burton water? Is that anything extra?"

"Now, then, guv'nor, are you that Michigan Senator Smith?" asked the sailor.

"Not at all. What makes you think that?" said the Knight, somewhat puzzled.

"'Cause you hawks so many questions irreverent to the subject in 'and."

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It is exactly 155 days to the opening of the musical season of 1912-13.

ENGELBERT HUMPERDINCK, convalescent, is residing at the Villa Falconieri, near Frascati, Rome. He is composed and composing.

FOR next season's subscription series of Tuesday evening concerts by the Volpe Symphony Orchestra, at Carnegie Hall, New York, the dates will be November 26, January 7, February 18 and March 25.

ACCORDING to the Neue Zeitschrift für Musik, Puccini is in favor of preserving "Parsifal" exclusively for Bayreuth. "I heard the work there," says Puccini, "and I heard it at the Metropolitan Opera House. At the former place it filled me with exalted reverence; at the latter place it seemed to me to be a pallid profanation."

BEGINNING May 16, ten Wagner performances will be given at the Volksoper at Buda Pesth, with Schuch and Mikorey conducting. The orchestra is from the Dessau Opera. Most of the singers are absolutely unknown in America, with the exception of two or three, who sang in opera here and can get no return engagements with us.

THE regular subscription concert at Weimar on May 20 will be a Liszt program and two works will have their first performance, a requiem ode, called "Les Morts," for orchestra and male chorus, and a cantata, "Hungaria," for mixed chorus, soli and orchestra. The manuscripts are the property of the Liszt-Weimar Museum and the works never have been performed.

A MEMORIAL concert is being arranged in London in honor of the Titanic musicians. The various London orchestras will participate, and the conductors are to be Arthur Nikisch, Sir Henry J. Wood, Sir Edward Elgar, Thomas Beecham and Landon Ronald. The concert will be given some time in May, at Albert Hall. It is planned to have between 500 and 600 men for the orchestral ensemble.

OSCAR HAMMERSTEIN cannot come to terms on the Strauss operas "Salome," "Elektra" and "Rosenkavalier," and they, after all, may not be produced in London. Mascagni has also not come to terms with Hammerstein, who is not as keen on Mascagni as he was before the latter cooled his London audiences to zero. This will remove "Isabeau" from the London Opera House prospect and prospectus. These novelties cannot be heard if the owners make prohibitory propositions, and it allays all fear of overwhelming wealth from operatic sources. The perspective still indicates the old repertory.

"PARISINA" is the title of the work on which Mascagni is engaged, it being a continuation of D'Annunzio's "Francesca da Rimini" and prepared by the poet with particular bearings as an opera libretto. Parisiana Malatesta was the wife of Nicolas d'Este of Ferrara, and love in the days of the Renaissance gives the librettist material of hope for all that von Hoffmansthal, his enemy, passes by. Between the two, both working for the same ends, a libretto seething with blood, terror, horror and titanic catastrophe will finally be produced. Among others things, Parisina falls in love with her stepson, Hugo, as he is reading "Tristan" to her, and old Nick naturally discovers the episodic interference and has his caput removed, which, although temporarily inconvenient, puts an end to the opera, if not the libretto. As D'Annunzio has not decided whether he will translate his libretto into French, and as the Paris Grand Opera is undecided about taking the work in Italian, it is not known whether La Scala will be the sole opera house used to intro-

duce the nepotic work, although the premiere was originally set for the Paris house in conjunction with La Scala. Mascagni was to have conducted, but the falling off of London audiences at the performances when he led in the English capital also affects that question.

It is reported from Brussels that a festival was held on April 15 to celebrate the twenty-fifth anniversary of Ernest Van Dyck's stage career. "Lohengrin" was given with Van Dyck in the title role. He is a native of Belgium and was educated at the University of Louvain. He took up first law, then journalism, and gradually drifted into his artistic career through the influence of Lamoureux, Gounod and Massenet. He was a pupil of St. Yves. He made his debut in "Lohengrin" in 1887, sang "Parsifal" in Bayreuth in 1892, and was successively with the Vienna Royal Opera, Covent Garden and the Metropolitan Opera House, beside which he travelled to all parts of the world. He is fifty-one years old.

AGAIN the report springs up that the Metropolitan Opera House is likely to drop the Puccini operas from its repertory next season if the Milan publishers of those works attempt to make their performance conditional upon the purchase by the Metropolitan also of the rights to Franchetti's "Cristoforo Colombo." The board of directors is tired of the system of dictation from Milan and has expressed its dissatisfaction in no uncertain terms. Signor Gatti-Casazza, too, shows restiveness under the tyrannous influences which mar his free activity in the selection of a repertory. Andreas Dippel, by ostracizing the Milan Monopoly's works, proved how superfluous they really are, for he had a highly successful season in Chicago, and **THE MUSICAL COURIER** predicted last fall that Boston and New York sooner or later would follow the lead of Chicago. Boston, in order to get the Puccini operas this season, had to submit to the acceptance of "Germania," which had failed to maintain its place in the repertory at the Metropolitan. In New York, the Puccini operas draw "capacity" audiences only when Caruso sings, and therefore it is the singer and not the work the public comes to hear. The case of "Manon" demonstrated that clearly this spring. With other tenors, the Massenet opera never had attracted even a half filled house here; with Caruso as Des Grieux it packed the vast auditorium at four performances.

ONE of the pure and unalloyed musical delights awaiting Americans next winter is the contemplated visit here of Leopold Godowsky, master pianist and musician extraordinary. He has proved his artistic mettle in so many and such varied musical fields that it is not necessary at this late day to dwell upon his exploits as a pianist, composer, adapter and pedagogue. He never has been content to wander in routinized paths, and gifted as he is with the creative instinct, has shaped his pianistic equipment so as to encompass a style absolutely unique, at the same time qualifying himself as a genius in adaptation by his transcriptions and arrangements of works from the classified repertory. Of keenly cultured mind, illimitable in his musical sympathies, and in complete control of a phenomenal technic, at once subtle and brilliant, Godowsky represents a musical figure of towering importance, and his readings of the chief works for piano leave nothing to be desired in the way of interest and authority. He masters his material to the smallest detail and presents it with a degree of finish truly astounding. Acclaimed in every European capital as a direct descendant of the Rubinstein-Liszt-Chopin period of pianistic art, Godowsky will impress his American audiences in the same overpowering manner, and show them much which hitherto has not been demonstrated at the recitals of other keyboard visitors to this country.

MEYERBEER.

BY CAMILLE SAINT-SAËNS.*

(Second Article.)

We always prefer to see works completed before leaving the author's brain, like Minerva coming out of Jupiter's head, but very often such is not the case. When we study the long series of Gluck's Italian operas we are surprised to find so many things which we know, having already heard them in the masterpieces that have immortalized his name, and in these transformations the same music has sometimes been adapted to quite different situations; the words of a lady's maid have become the dreadful predictions of a great priest; the trio in "Orpheus" ("Tendre Amour"), which is the expression of perfect happiness, is intermingled with pain depicting tunes, to which a psychological critic would no doubt give a profound and ingenious signification, while the music for it actually had been written for an entirely different situation, which naturally justified the expression of the tones. M. Massenet has told us that he has used again a great deal of his unpublished partition of the "Coupe du Roi de Thule," just as Gluck did with the partition of "Elena et Paride," which had been performed without success. Shall I admit that a ballet air of "Henry VIII" had been borrowed from the finale of a one act comic opera? That little work was finished and ready for rehearsal, when suddenly everything was stopped, because I had had the audacity to maintain, against the opinion of the Nestor, Roqueplan, who at the time was manager of the Salle Favart, that Mozart's "Noce de Figaro" was a masterpiece. Ever since that day his house was closed to me.

Meyerbeer more than any other composer was anxious not to lose his ideas, and it is interesting to study the transformations of his original conceptions.

M. Nutter, the archivist of the Opera, heard one day that an important sale of manuscripts was to take place in Berlin. He hurried to Berlin and brought back a number of sketches made by Meyerbeer, including some "Faust" projects, which the author had not carried out. These fragments, which have been kept, give us an idea of the piece; they show Faust and Mephistopheles promenading in Hell and finding on the banks of the Styx the Tree of Science, from which Faust picks the fruit. Judging by this detail, the poem, the author of which is unknown, must have been rather fantastical, and it is not surprising that Meyerbeer abandoned it.

From this dead-born "Faust" Scribe has made "Robert le Diable," in compliance with the author's wishes.

An air, sung by Faust on the banks of the Styx, has become the "Infernal Waltz."

The necessity of utilizing the existing fragments explains the incoherences of this incomprehensible piece; it also explains the creation of the enigmatic part of Bertram, half man and half demon, which was invented as a substitute of Mephistopheles, who had to be made unrecognizable. The fruit of the Tree of Science has become the "Rameau Venere" of the third act; the beautiful religious scene of the fifth act is a transposition of the Easter scene.

Therefore we must not blame Scribe too much for having made a bad play, and we must take into consideration that he had to struggle with enormous difficulties; it seems that he even lost his head a

little, for Robert's mother, whose name was Berthe in the first act, is called Rosalie in the third act. We may answer to this, however, that, on becoming a nun, she had to change her name.

Later on Scribe was put to another trial, not less hard, with "L'Etoile du Nord."

When Meyerbeer was orchestra leader at the Berlin Opera he had, by royal command, composed an opera, the text of which had been written for the occasion and which was called "Le Camp de Silesie," with Frederick the Great as the hero and Jenny Lind as the musical star. King Frederick was, as we know, musician, composer and flute player; Jenny Lind, called the "Swedish Nightingale," was a great vocalist. Therefore, a musical competition between the nightingale and the flute in this play was inevitable. But, in Scribe's imagination the hero of his work was Peter the Great, and, in order to justify the grace notes in the last act, it was necessary that the terrible, half savage Czar learn to play the flute.

How he takes lessons in flute playing from a young pastry cook, who enters the stage with a



GIACOMO MEYERBEER.

basket full of cakes on his head, and how the cook becomes a great nobleman—all this is not interesting enough to be related here, the same as many other details of this absurd work. It is permissible to be absurd on the stage, provided the play is easily forgotten, but in this case it is impossible to forget. The extravagances of the libretto misled the musician, and there is nothing more irregular than this singular score, with a thousand details deserving the approval of the connoisseur and of great beauty in many instances, charming and picturesque, but at the same time foolish and full of shocking vulgarities.

Overexcited a long time in advance by clever announcements, the curiosity of the public was enormous at the first appearance of "L'Etoile du Nord," and the work, sustained by the exceptional talents of Bataille and of Caroline Duprez, obtained

in the beginning an immense success, which, however, diminished by and by at later performances. "L'Etoile du Nord" was again successfully produced in London with Faure and Madame Patti, but it is doubtful if it will ever have a similar success in the future; moreover, this is not desirable, neither for the art nor for the author.

"Les Huguenots" does not belong to that class of operas which are manufactured with fragments from others; there must be some parts that came before the public just as the author had conceived them.

In the beginning of the first act there was a ball game which the author particularly cared for; but he wanted the ball to strike the board at certain moments, and, unfortunately, the players could never accomplish this properly. Therefore, it was necessary to suppress that part, which now is being kept at the library of the Opera.

Owing to the suppression of the part of Catherine de Medici, who was to preside at the conference held for the purpose of organizing the Saint Bartholomew Night, this part is changed into the one of Saint-Bris.

Suppressed also is the first tableau of the last act, namely the interruption of the ball by Raoul, who, bleeding and with disheveled hair, upsets the festival and announces the massacre to the terrified dancers.

But must we believe the story, according to which the great duet, which is the culminating point of the work, was composed extemporaneously in course of the rehearsals, in compliance with the wishes of Nourrit and Madame Falcon? This is very hard to believe. We know that the work is taken from Merimee's book "Chronique du regne de Charles IX," which contains the scene in question, and it is impossible that Meyerbeer should not have thought of using it for his opera. It is more probable that the theater people wanted the act to finish with the great effect of the benediction of the daggers, and the author, having his duet in his pocket, had only to take it out to satisfy the artists. Such a beautiful scene, with so many pleasant innovations, cannot be written hastily. One should have heard the famous duet at the time when the intentions of the author were respected and not replaced by poor imitations, wrongfully called "traditions." The real traditions are lost and the excellent scene has lost its beauty.

Not sufficient attention has been paid to the ending of this duet. The phrase of Raoul: "Dieu, veille sur ses jours! Dieu, secourable!" remains in suspense and the orchestra is entrusted with its conclusion. This is the first example of a proceeding which has been used frequently in modern works.

We do not know what gave Meyerbeer the idea of putting on the stage the schismatical Jean Huss, under the name of Jean de Leyde; whether this idea was spontaneous or suggested by Scribe, who made of that Jean a fantastical person. We only know that the part of the mother of the prophet had been primarily conceived with a view to Madame Stoltz; but the latter having left the Opéra, and Meyerbeer having in Vienna heard Madame Pauline Viardot, this artist became the interpreter of that role, and it was to suit her that Meyerbeer wrote the formidable part of Fides. To the tenor Roger, the star of the Opera Comique, had fallen the part of Jean, which he played and sang in a superior manner; Zacharie was represented by Le-

*This is the second article on the same subject, translated by THE MUSICAL COURIER from the original in the Echo de Paris. The first article was published in THE MUSICAL COURIER of March 13, 1912.

vasseur, who can be called the Marcel of the "Huguenots," or the Bertram of "Robert."

Notwithstanding the violent opposition of the Italian school, which was at the time quite powerful, the "Prophete" was received exceedingly well. We see now chiefly the faults of this work; Meyerbeer now is being censured for not having put into practice theories which he did not know, but he receives no credit for his audacity, which was great for that time. Who else could have conceived the wonderful cathedral scene in such magnificent style and with such éclat? How skillful is the paraphrasing of the "Domine, salvum fac regem." How agreeably surprising is his manner of treating the organ, and how charming is his idea of the ritornello, "Sur le jeu de hautbois," which precedes the children's chorus, as an introduction to the new theme, which subsequently is so brilliantly developed by the chorus, the orchestra and the organ united; how rich is the coloring and how strong is the character of the repetition of the "Domine, salvum" by the organ at the finish of the scene, arising suddenly from a different tonality.

The history of the "Pardon de Ploermel" is a rather strange one. This work was originally called "Dinorah," which name was taken from a foreign composition, but altered later on, owing to Meyerbeer's habit of changing the titles of his operas several times in course of the rehearsals, in order to keep up the curiosity of the public.

Now, then, having taken the fancy of writing a comic opera in one act, Meyerbeer wanted the libretto to be written by his favored collaborators, Jules Barbier and Michel Carre, who had produced "Dinorah" in three acts, with only three parts. The music was promptly written and remitted to Perrin, the famous director, whose fatal influence did not fail to manifest itself; for, in those days, the first idea of a director, to whom a new work was submitted, was to ask for modifications. "A one-act play by you, Master, is that admissible? What is there that we could give with it? A new work of Meyerbeer must occupy the whole evening." So spoke the insidious director, and he had the best chances of being obeyed, for the author had above all the mania of remodeling and changing his works. He took his partition along with him to the south of France, where he spent the winter, and brought it back the following spring, developed into three acts, with a chorus and several persons added. Of all these additions he had himself written the words,* which Barbier and Carre were to write over again.

The rehearsals were painstaking. Meyerbeer was anxious to get for the leading parts Faure and Madame Carvalho; but the one was at the Opera Comique and the other was at her own house, the Theatre Lyrique; the work was transferred several times from the Place Favart to the Place du Chatelet. These hesitations on the part of the author were only a pretext; what he really wanted was the postponement of an opera written by Limnander, called "Les Blancs et les Bleus," the scene of which was set in Bretagne, the same as the scene of "Dinorah"; the two theaters, each hoping to secure the choice of Meyerbeer, in turn misled poor Limnander. Finally "Dinorah" came out at the Opera Comique, where Madame Marie Cabel, Messrs. Faure and Sainte-Fox realized a perfect performance, after having worked very hard under the direction of the author.

A great deal has been said against the huntsman, the mower and the shepherds, who are chatting at the beginning of the third act, and subsequently singing a prayer together; it has been stated that this was contrary to "theatrical traditions." Today it is considered good quality for a play not to be in accordance with "theatrical traditions."

Very much discussed also was "L'Africaine," which opera was expected for a long time and had become quite legendary and mysterious. (Incidentally,

it is just as mysterious at the present time.) The subject of the work is unknown. We know only that the composer was looking for an interpreter of the leading part and that he could not find any to his liking.

But later, after the appearance at the Salle Ventadour* of Marie Cruvelli, the Italianized German singer, whose beauty and wonderful voice appeared like a meteor on the theatrical sky, Meyerbeer found in this artist the ideal representative of the Africaine; upon his request she was engaged at the Opera, where she was the cause of a brilliant revival of the "Huguenots," for which revival Meyerbeer wrote some new ballet airs. The public of these days can hardly conceive what the "Huguenots" was at that time. The composer of the abandoned "Africaine" had taken up his work again: almost every day he visited the great singer, when the latter suddenly informed him that she would leave the stage in order to become Countess Vigier.

Discouraged, Meyerbeer put his unfinished manuscript back into his desk, where it remained up to the day when the voice and talent of Madame Marie Sass being developed, Meyerbeer decided to entrust her with the part of Selika. He induced the management of the Opera to engage Naudin, the Italian tenor, and he had an excellent Nelusko in the singer Faure, whose services had already been secured.

But during the long time that had elapsed since the marriage of the Countess Vigier, Scribe had died; left to himself and too much inclined, as we know, to make alterations of all kinds, Meyerbeer had remade his work to suit his own fancy. Thus it had become deformed and Meyerbeer contemplated finishing it in the course of the rehearsals.

We know how he died, almost suddenly, after three days' illness, at the Rond Point on the Champs Elysees, in the hotel which today bears his name. Feeling that he had to die and knowing how urgently his presence was needed for the representation of "L'Africaine," he prohibited it; but this interdiction was only verbal, as he had not been able to put it down in writing; the public awaited impatiently "L'Africaine"; his prohibition was disregarded.

When Perrin, assisted by his nephew Du Locle, opened the parcel of manuscripts left by Meyerbeer, he noticed to his utter astonishment that "L'Africaine" did not exist.

"Never mind," said he, "the public wants an 'Africaine'; they will have it."

He convoked Fétis, the great admirer of Meyerbeer, who, together with Perrin and Du Locle, looked through the confusion of papers, left in great disorder by the composer, and they endeavored to extract the opera as we know it. They had considerable trouble in reconstructing the opera very incoherently, without numerous suppressions and even without the additions. Perrin was the inventor of the extraordinary map on which Selika recognizes Madagascar, where the characters of the opera were transported, in order to justify the qualification of African given to the heroine; where, furthermore, the Brahmin worship was introduced, so as to avoid the transportation of the characters to India, in which country the fourth act should take place.

The first performance was about to take place when it was noticed that the opera exceeded by far the permitted length. Therefore a very original ballet was cut out, in which ballet a savage was to strike a resonant piece of metal; in fact, the opera was shortened and trimmed without any consideration. In the last act Selika, alone and dying, was to see up in the clouds a vision of the Paradise of Indra, but M. Faure, being anxious to arrive at the finish, this vision had to be suppressed, and in its place a fragment, taken from the third act, had to be adapted to the situation. This is the reason why Nelusko is overcome so quickly by the mortal per-

fume of the poisoned flowers, while Selika resists so much longer. The ritornello of Selika's song should be executed with the curtain down, while the queen contemplates the sea and the slowly disappearing ship; this song has become the means of drawing the success, the encore, the "Last Thought" of Meyerbeer. The worst of all was the arbitrary manner in which Fétis corrected the instrumentation; in order to please Adolphe Sax he substituted a saxophone for the bass clarinet indicated by the author, and this again made it necessary to suppress the first part of the song "O Paradis sorti de l'Onde," as the saxophone would have spoiled the effect. He allowed Perrin to transform a bass solo into a chorus, viz., the "Chœur des Eveques," which, with its winding lines and its great vocal extension, is not suitable for a chorus. Certain barbaric modulations are surely his work.

What "L'Africaine" would have been, had it been terminated by Scribe himself and completely finished by the authors, we can hardly imagine. The subsisting work is illogical and incomplete; the words of it are at times simply "monsters," which Scribe would not have accepted. For instance, this passage of the great duet:

O ma Séliska, vous régnez sur mon âme!
—Ah! ne dis pas ces mots brûlants!
Ils m'égarent moi-même.

This music, fallen off an impossible play, had nevertheless its admirers, even some fanatics, so great was the prestige of the author's name at the time of its appearance. There are, however, some good passages in this chaos; for instance, the religious ceremony of the fourth act, the recital of the Brahmin, accompanied by the pizzicati of the basses, etc. This latter piece is not much respected at the theaters; it is "removed," executed without conviction, and thus deprived of its value and its majesty.

I have spoken, at the beginning of this article, of the ingratitude toward Meyerbeer. This ingratitude is twofold as regards France, as he loved this country. This man had but one word to say to have all the theaters in Europe open to him, yet he gave the preference to the Opéra in Paris, and even to the Opéra Comique, although the chorus and the orchestra of this house were not up to the standard. When he worked for Paris, after having given in Italy "Margherita d'Anjou" and the "Crocato," he made efforts to adapt himself to the French taste, following the example of Rossini and of Donizetti; the latter having written for the Opéra Comique "La Fille du Regiment," a military and patriotic play, with the brilliant song "Salut à la France," which subsequently resounded throughout the whole world. In our days the foreigners do not take so much trouble, and we applaud in France the "Meistersinger," which opera terminates with a hymn to the "Sacred German Art." That is progress!*

Finally, I might also mention a partition which is less-known, namely, "Struensee," written for a drama, the weakness of which prevented the music from obtaining the success it deserved, for in this composition the composer has proved to be a better "artist" than in any of the others. We have been on the point of hearing it at the Odeon, with another play written by Jules Barbier on the same subject. The overture of it was played in former times at concerts, also the "Polonaise"; both have now disappeared, the same as the overture to "William Tell." These overtures should, however, not be neglected, the latter with its astonishing invention of five violoncellos, its storm, which is introduced in such an original manner, its pretty pastorale; the former with its beautiful, sonorous exordium and the scenic development, in the style of a fugue. It has been said that all this lacks elevation and depth; this may be possible, but it is not always necessary to descend to Hell and to reascend to Heaven, and there is certainly more music in these

*An interesting revelation.

*Now the branch Bank of France to be seen to the left in going down the Avenue de l'Opera, where Rue Ventadour emerges.

*M. Saint-Saëns does not hesitate to write as he feels and he feels like a Frenchman.

overtures than in Grieg's "Peer Gynt,"* of which we are really sick and tired.

Let us break off here, at the theatrical works; the others, which require a special study, would lead us too far. May these lines make reparation for a useless injustice and redirect the attention of the persons of refined tastes, who are reading this article, to a great musician, whom the public at large has never ceased to admire and to applaud.

THE COLOR OF A SOUND.

A woman who has taken a deep interest in color and music, and who has for years believed that all sound or any sound produces some kind of color, informs us that we have much to learn on the subject. She disagrees with all we have written on the question.

Well, we have long been convinced that if all we know and all we do not know could be added together, the resulting book would be a very big one, even if we gave an abridged version of what we do not know. We are of the opinion, however, that all the reading in the world will not make us know more about this matter than we know today. For it is not a matter of knowing, but of feeling. This lady feels that the relationship exists; we do not feel that sound and color are related at all. Even if we did feel it we should not accept it until it was demonstrated to our reason.

This lady says she sees a green color when she hears F sharp, and is conscious of a red sensation when she hears middle C. We are conscious of none of these sensations. Nor can we understand where the green leaves off when the pitch gets so high that the F sharp is almost G. And why C should be red is beyond our comprehension. Still, it might as well be red as any other if it has to be a color. Whether this red goes through the varied shades of magenta, scarlet, vermilion, pink or not, as the pitch changes from low to high, is also an unsolved mystery. It makes us feel quite blue to know that others can hear red and listen to green while we are deaf to the gorgeous rainbow!

It must be that our mental myopia can see only established facts in the clearest scientific sunlight. We can distinguish nothing in the nebulous region of ear color and eye tone. Our grosser reason is a lusty quadruped that must go solidly on all fours, hugging the earth and looking carefully before it walks. We cannot soar to the phantom world and hover above the borderland that lies between the little world of knowledge and the universe of superstition. Our imagination, it is true, can perform these antics, but our reason cannot. We see the weird and fascinating picture Coleridge paints before the eye of our fancy, even though our reasoning judgment tells us it is nonsense.

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

But when it comes to feeling the connection between green and F sharp and red and middle C, even our imagination refuses to act.

It is a woman's privilege to flit from flower to flower and suck the honey of every new philosophy and ancient myth. The occult and mysterious have charms for her, and for some men whose sensitiveness is greater than their logic. The normal man must dig and grub among the roots in order that the plant may thrive and bear fruit. It would be wrong of him to gaze enraptured at the flower. And it would be wrong of us to feel that there is an occult relationship between sound and color. Science has nothing to do with feeling. We must have demonstrated and demonstrable facts. Scientific progress can be made only in this prosaic way. Those rapt gymnosophists and dreamers by the Ganges reared up their glittering philosophies to such a height that tardy science has not yet built as

high in 3,000 years. The difference is, of course, that one is indestructible, the other but the baseless fabric of a dream.

This lady who tells us we are ignorant of the true relationship of sound and color is in every sense of the word most womanly, kind, sympathetic and emotionally intelligent. But when she tells us of the aura we know that she and we are scientifically as far apart as the Hudson is remote from the sacred Ganges. We know what aura means to her. To us that beautiful Latin word recalls the gentle breezes of the poems of Ovid, Horace and Virgil. We know the word is also used with reference to that current of air caused by a discharge of electricity from a sharp point. Pathology employs the word aura to describe that sensation as of a current of cold air rising from the body to the head, which sensation is a premonitory symptom of epilepsy and hysterics.

Now, while we by no means go so far as to say that a sensation of color caused by a musical tone is a premonitory symptom of epilepsy and hysterics, we are nevertheless of the opinion that the nervous system of a person so affected is abnormal. The nerves of the eye and of the ear have become entangled—if we may be allowed to express ourselves unscientifically.

We hear no sound in pictures and see no visions in a symphony. And until physical science proves to our limited understanding that sound and color are actually generated by the selfsame vibrations we shall remain sceptical.

We cannot take our feet from the rock and walk on insubstantial clouds.

THE YOUTH OF SAINT-SAËNS.

Being a critic, historian, archeologist as well as a poet, Camille Saint-Saëns is without any doubt a very distinguished literary man. Has he written his memoirs? He ought to, for no one else has a better knowledge of men and events connected with our contemporary music than he. His biography would be the complement and the continuation of the "Memoires d'un Artiste," written by his friend Gounod. Notwithstanding this excellent example, he always has refused to write his memoirs, or, at least, to publish them. However, the author of the "Jeunesse d'Hercule" has just made an exception in favor of the S. I. M.; he relates to the readers of that review the history of his first years.

"You have had two mothers," has been said frequently to Saint-Saëns, and, indeed, he had two; the one who gave him life and the other who gave him, or awakened in him, the passion for music. The latter was his great-aunt, Madame Masson, née Gayard, of an old family, related to General Delcambre, one of the heroes of the Russian campaign. The child, born in 1835, lost his father after three months and was given in charge of two women, both of whom were widows and not favored by fortune. He was delicate and the doctors feared for his life; it was on their advice that the child was left to live in the country until he had reached the age of two years.

His mother, who was not well instructed, made up for this by "an imagination and an ardor which were marvelous!" She spoke often of an uncle who was a great admirer of art, particularly of music, and had constructed some kind of a parlor organ for himself and his daughter, whom he had inspired with his love of arts and who had decided a long time in advance that her first son would become a musician, the second a painter and the third a sculptor. Therefore, she was not at all surprised when, on his return from the country, the young Camille began to interest himself in all sorts of sounds, making the doors creak, standing in front of the clock in order to hear it strike, etc. "My great pleasure," writes Saint-Saëns, "was to listen to the symphony of the kettle, an enormous kettle which was put every morning before the fireplace

in the parlor. Sitting on a footstool near the kettle, I awaited with a passionate curiosity its first murmurs, its slow and surprising crescendo, and the song of a microscopical hautbois, the music of which arose by and by, until the boiling of the water made it stop. This hautbois must have been heard by Berlioz also, for I have found it again in the race to the abyss in the 'Damnation de Faust.'"

When the child was thirty months of age he was given a little piano. Instead of tapping right and left, he made the different notes resound slowly, one after the other; he was taught their names; the method of Carpentier was put before him. In the course of six months he had gone through it; he never cared for his other playthings after that, and he cried when the instrument was closed. Already he wanted classical music. In pieces written for children usually the left hand is of no importance; he refused to learn such works. He said, "The bass does not sing." It has been said that in order to make him play before guests he had to be punished; the author contradicts this statement. At the age of five years he played the sonatas of Haydn and of Mozart, but not for everybody; in order to make him play it was necessary to tell him that there was among the guests "a lady who is an excellent musician and very hard to please."

However, his great-aunt, who taught him the technic of the piano in a very intelligent manner, was not dazzled by his rapid progress. She said: "I shall be very glad if he will be able to play dance music when he is fifteen years of age." With this object in view he composed galops and waltzes, insignificant works, but in which there was no clerical error, although the composer had not the slightest idea of harmony—that is, theoretically.

When for the first time he heard an orchestra he did not know any other instrument than the violin, for which he did not care; he liked the string quartet immensely, but when suddenly the trumpets, trombones and cymbals burst out, he exclaimed: "Make them stop; they prevent us from hearing the music."

At the age of seven years the boy was given into the care of Stamaty, who was amazed at the excellent directions he had received from his great-aunt. Stamaty, who was a pupil of Kalkbrenner and propagator of his method, had only one reproach to make to the child, namely, that he was too simple. He said: "You will never produce any effect." This, however, did not influence Saint-Saëns at all, as his instinct already revolted against the abuse of little variations and the mania for continual expression.

At the age of ten he gave his first concert, at the Salle Pleyel, consisting of concertos by Beethoven and Mozart, with orchestra accompaniment. Some one expressed his surprise at hearing this boy, so young, playing Beethoven sonatas, and said: "What music will he play when he is twenty?" "His own," answered his proud mother.

WAGNER's dictum that Beethoven's quartets and sonatas are for intimate communion, and his overtures and symphonies for public performance, will find general acceptance as time goes on, even though many of the musicians have not yet realized the distinction. Especially the later Beethoven sonatas and quartets reflect the most intimate musical moods, and something of their depth and potency must of necessity become dissipated in the arbitrariness and rigidity of a public presentation.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

*No wonder.

NIKISCH WRITES.

Interested as he is in all phases of music, Arthur Nikisch, during his American tour, was a visitor at THE MUSICAL COURIER offices, where he took pleasure in being shown the establishment and studying

the manner in which the world's greatest musical newspaper is prepared and promulgated. Prior to sailing for Europe, Mr. Nikisch mailed the attached communication to THE MUSICAL COURIER:

New York,

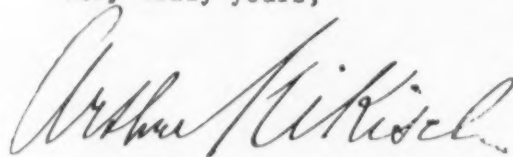
May 4, 1912.

Editor,
Musical Courier,
New York.

Dear Sir:-

On the eve of my departure for Europe, after having closed a very remarkable tour of concerts as Conductor of the London Symphony Orchestra, I wish to express to you my admiration for the splendid publicity which was given this tour in advance, and also for the publicity which was given during the time of my visit here. I believe that it would hardly have been possible for the musical world in general to have known of this great undertaking if it had not been for such a world-wide publication as the Musical Courier.

Very truly yours,



ONE of the leaders of entr'acte music at a prominent New York theater, in answer to the remark of a manager that American audiences, like those of Europe, do not really care for tonal entertainment between the acts of a play, made this reply: "I claim that American theatergoers do like the musical interludes, and there is a good reason for it. In Europe the play begins at half past seven, and sometimes at seven o'clock. The result is that business men leave their offices early, take a quick bite before going to the theater, and do not eat supper (dinner being in the middle of the day) until after the performance, which is over at half past nine or so. That leaves the male portion of the audience fresh, wide awake, and in perfect condition to follow the doings on the stage. In America the business man, after a day of hard work, stays at his office until the last available moment, rushes home, eats his dinner, the biggest meal he takes, gets into his dress clothes, rushes to the theater, and reaches there at 8.15 or 8.30. The combined effect of the day's work, the big dinner, the bustle, and the comfortable ease of the fauteuil in which he finds himself seated, is to make him sleepy, and as the play is not done until eleven o'clock, and sometimes later, he finds it hard work to keep awake during the time of the stage doings. To him the entr'acte music comes as a relief and a welcome stimulant, and I feel sure that if a canvass could be made of the 'tired business men' at our theaters, they would be found unanimously in favor of the continuance of music between the acts." The argument sounds reasonable. However, another

way to keep the somnolent workers awake is to provide them with plays less soporific.

GUSTAVE KERKER, composer of "The Belle of New York," says that there is an "operetta factory" in Vienna, consisting of composers, managers and librettists, who are organized for the purpose of duping American managers into paying exorbitant advance royalties for works given only a few times abroad and then announced by cable as great successes. While there is little doubt that some such scheme exists among the lesser theatrical lights in Vienna, no reputable manager or composer of that city is associated with the swindlers, and as a further protection, most of the important American managers have agents in the Austrian capital who watch the local operations and report all developments to their employers. At any rate, nearly all the Viennese operas imported here are remade on this side into "adaptations" totally unlike the original works, and when finally produced in New York they will be found to retain only a shell of the erstwhile plot, and a few of the chief musical numbers, while three-quarters of the entertainment consists of situations, jokes and songs and dances added by the American librettist and composer called into consultation.

DER MERKER, a German artistic review, not long ago published some interesting matter relating to Gustav Mahler, including some of the letters written by the composer-conductor to his Vienna friends. In them he makes light of the report spread about

him in Vienna "that he had to work himself to death in New York in order to make a living." Mahler writes: "On the contrary, I feel better and happier than I have done for years. New York suits me well and the work is far easier than in Vienna." The difficulties with which Mahler had to contend later were not of a particularly serious nature and would have been met complacently by a nature less nervous and sensitively attuned than his. The artistic temperament, a term much abused in recent years and generally misapplied, really belonged to Gustav Mahler.

"WOLF-FERRARI, America's Own Discovery in Opera" is the title of a long and illuminating article by H. T. Parker, in the Boston Evening Transcript. Mr. Parker reveals aspects of Wolf-Ferrari's art which have not been exposed previously, and dwells particularly on that composer's astonishing versatility:

To hear "Le Donne Curiose" or "Suzanne's Secret," and to know no more of Wolf-Ferrari's music is to be sure that his vocation is operatic comedy, that he at last is to restore it to its due and neglected place on the lyric stage. To hear "The Jewels of the Madonna" and none other of his operas is to be equally sure that elemental, exotic, highly colored, swift and fierce music drama is his special aptitude. To know him only as the composer of "The New Life" is to believe him a chosen spirit for the writing of the music of beatific vision, of poetized passion. To know his work in sum is to discover and appreciate simultaneously all these various vocations and attributes in it. Versatility is the ready word for such variety of accomplishment. With Wolf-Ferrari, however, the better chosen word is objectivity. His imagination has the detaching and the concentrating quality. It can apprehend the comedy of "Le Donne Curiose," the beautiful visions of "The New Life," the drawing room sparkle of "Suzanne's Secret," or the stark passion, fierce suspense and the half barbaric picturing of "The Jewels of the Madonna," each in its own kind. It can isolate its material for its operatic purpose and work upon it with complete surrender, comprehension, sympathy, as though there were no other in the world.

To draw such high praise from a conservative and severe musical analyst like H. T. Parker is a personal triumph of which Wolf-Ferrari may well feel proud.

DURING the days that the Metropolitan Opera House Orchestra played at the music festival in Paterson, N. J. (of which a full report is given elsewhere in this issue), it was stated that the orchestra would be unable to play at the Maine music festival next October for the reason that rehearsals will begin earlier than usual at the Metropolitan Opera House. In view of the novelties and revivals promised by Signor Gatti-Casazza for the season of 1912-1913, the services of the orchestra will be required at least six weeks in advance of the opening of the opera season, Monday evening, November 11. The members of the orchestra have been engaged to begin rehearsals October 1. It is expected that players from the Boston Symphony Orchestra or the Boston Festival Orchestra will be engaged for the Maine festivals to be held in Bangor and Portland, the second week in October.

RECENTLY New York read in certain advertising matter that it was enjoying "the first Brahms festival ever held anywhere." That kind of a Brahms festival, yes. As a matter of fact, Wiesbaden will enjoy its second annual Brahms festival from June 2 to June 5, this summer, under the leadership of Fritz Steinbach.

EVERY man has his price, and in the rural districts some piano teachers get as little as twenty-five cents per lesson. But at least they have the advantage of being addressed by the villagers as "Professor."

BEYRUT and Bayreuth are again confused by the spelling editor of the Evening World. Bayreuth always was careful about its vowels, and wishes them to be in evidence.

NOTICE.

SOME MUSICAL COURIER subscribers become offended when notified that their subscriptions should be renewed in time, and for their benefit we will extract from the United States postal laws and regulations pertaining to second class mail matter the following:

Section 436. No. 3. A reasonable time will be allowed publishers to secure renewals of subscriptions, but unless subscriptions are expressly renewed after the term for which they are paid—weeklies, within one year—they shall not be counted in the legitimate list of subscribers, and copies mailed on account thereof shall not be accepted for mailing at the second class postage rate of one cent a pound.

It will be seen that a weekly newspaper which desires to maintain its proper relations with the United States Post Office Department and conform with its laws and rules is justified in making a demand for the payment of the subscriptions in regular order, and that is at the termination thereof. This accounts for the regularity with which THE MUSICAL COURIER sends out its subscription bills and requests the payment of the same in order to continue under the regulations as demanded by the law.

HAMBURG'S Opera is planning a banner season for 1912-13. "Aida" is to open the series, followed closely by "Königskinder," "Oberon," "Walküre," "Don Giovanni," "Barber of Seville," "Cosi fan tutte" and Wagner's "Ring." The conductors will be Felix Weingartner, Otto Klemperer, Alfred Szendrei and Leo Schottländer. Two of the tenors, Heinrich Hensel and Aloys Pennarini, have been heard in America; likewise the mezzo soprano, Margarete Matzenauer, and the dramatic soprano, Lucille Marcel. There will be eighty-eight players in the orchestra of the Hamburg Opera and seventy singers in the chorus.

At the annual spring convention of the Order of Organized Mosquitoes it was decided to adopt the fashionable whole tone scale for the coming warm weather campaign, in place of the chromatic song which used to delight the fitful slumbers of humans during summer nights. The resolution offered by a baritone mosquito, that "Sangue, sangue" ("Blood, blood"), from "Otello," be adopted as the official battle cry of the organization, was adopted unanimously and received with enthusiastic buzzes.

IN Budapest the Volks Opera announced performances of Wagner's operas, whereupon the Royal Opera, through the Minister of Culture, instituted suit on the ground that the latter institution possessed the sole rights for Wagner's works in Hungary. Quite unexpectedly, the judicial tribunal rejected the plea of the Royal Opera and extended permission to the Volks Opera for the unlimited performance of Wagner operas.

MUNICH'S Konzertverein Orchestra (under Ferdinand Löwe) has followed the example of the London Symphony Orchestra and gone a-touring in foreign territory. The route of the Münchener was as follows: Venice, April 17 and 19; Ferrara, April 20 and 21; Bologna, April 22, 28 and 29; Florence, April 23 and 27; Rome, April 24 and 26; Genoa, May 1; Marseilles, May 3; Lyons, May 4; Geneva, May 5; Berne, May 7, and St. Gall, May 8.

SAINT-SAENS' second article on Meyerbeer, interesting as history, as opinion, as literature, appears in this issue of THE MUSICAL COURIER. There is every reason to hope that the French composer will publish additional musical articles on similar subjects. His authority, experience, personal contacts and unusual talents make what he writes most significant.

DRESDEN, the city that once drove Richard Wagner from its gates, to languish for years in political

exile, now is preparing to honor in lavish manner his one hundredth birthday, May 22, 1913. Under the presidency of Dr. Beutler and Count Seebach, a committee has been formed, which has already arranged a preliminary program. The main feature of the festival will be the performance of the "Nibelungen Ring," with new scenery and mounting, under the direction of von Schuch. A memorial to Wagner will also be unveiled, and a representation of the "Last Supper" will be given.

CARL BURRIAN's long winded troubles with the Dresden Opera seem to be at an end. He has paid the fine imposed upon him for breaking his contract with that organization, and now is permitted to resume his vocal activity in Austro-Germany, which will give him a chance to pick up a few honest pfennigs during the period of eager waiting between seasons at the Metropolitan Opera.

ACCORDING to an editorial in a recent issue of the New York American, the only original American music now being created is negro music. That newspaper may be amused to hear that most of the "negro" music on the market at the present time is written by Hebrews, nearly all of them of Russian extraction and the majority having been born in the domain of the Czar.

FOR the Weingartner concerts in Fürstenwalde (the suburb at which the well known conductor will appear, owing to the legal restriction which prevents him from directing in Berlin) the dates selected are October 15, November 5 and 25, and December 10.

LONDON is getting to be a real metropolis, with its two opera houses now running simultaneously, the rivalry to last until the end of July.

THAT new racing yacht called "Obligato" ought to take the air well.

Remarkable Progress of Morrill Pupil.

Tuesday evening, May 14, Laura E. Morrill will give her final students' musicale at her studios in the Hotel Chelsea, New York, at which her talented pupil, Florence Chapman of Lincoln, Neb., will be heard. Miss Chapman has been studying with Mrs. Morrill for the past two years and has a beautiful voice, and, in addition, is a thorough musician and an excellent pianist. During the present season she has sung at several concerts and recitals, among them at Washington, D. C., Woodbridge, N. J., Columbia University, New York, Hotel Majestic, New York, and took part in a light opera given last evening at the Hotel Astor, New York. Her success has been so pronounced that a great future is predicted for her. She expects to return to New York in the fall to continue her work with Mrs. Morrill.

Although the past winter has been regarded by many teachers as a poor one, Mrs. Morrill reports that her time has been entirely occupied and that for her the season has been an exceptionally busy one. Mrs. Morrill has earned the reputation of being a teacher who achieves results and the long list of pupils, who are successful singers, is the best testimonial of her abilities. Those who have attended the Morrill musicales have been convinced of Mrs. Morrill's power, not only to train her pupils in the proper manner, but to awaken every bit of latent talent in them.

The teacher who reports at the end of a season of having been fully occupied must realize that success is not a matter of luck or of predestination, but of serious, conscientious and hard work, coupled with knowledge, ability and a winning personality. These qualities Mrs. Morrill possesses, which is the reason for her continued success as a teacher.

Baernstein-Regneas Pupils Engaged.

Belle Abbe Stowell, who makes regular trips to New York to study with Joseph Baernstein-Regneas, has been re-engaged as soprano soloist of the St. Paul's Universalist Church of Meriden, Conn.

Another Baernstein-Regneas pupil, Leila B. Hughes, has just met with pronounced success as one of the brides in the new production of "Two Little Brides" at the Casino, New York.

Fremstad Sings for Charity.

Olive Fremstad, of the Metropolitan Opera House, gave a concert at Carnegie Hall, Tuesday evening, April 30, in aid of the German Governesses' Home Association. Madame Fremstad was assisted in the following program by Marie Nichols, violinist, and Frank Ormsby, tenor:

Preislied Meistersinger	Wagner
Minuet	Frank Ormsby.
Adagio	Prospero Kreissler
Allegro (Concerto, E major)	Beethoven
Aria, Dich theure Halle	Bach
Crying of the Water	Marie Nichols.
Faust Fantasia	Madame Fremstad.
Ea blinkt der Thau	Wagner
Ich hab ein kleines Lied erdacht	Tipton
Les Filles de Cadix	Frank Ormsby.
Wind and Lyre	Wieniawski
Slavonic Dance	Marie Nichols.
Russian Song	Rubinstein
Perpetuo Mobile	Bungert
The Châlet Girl's Sunday	Delibes
Prima Veris	Madame Fremstad.
A Vision	Harriet Ware
Ingrid's Song	Frank Ormsby.
	Dvorak
	Lalo
	Novacek
	Marie Nichols.
	Ole Bull
	Grieg
	Grieg
	Kjerulf
	Madame Fremstad.

Madame Fremstad, a vision of loveliness in appearance, was in her best voice and sang with rare taste, exceptional expressiveness and fine musicianship. Especially the Wagner number revealed unsurpassed authority and eloquence. Marie Nichols won her warmest applause with her captivating performance of the "Faust" fantasia, although from a strictly artistic standpoint her most impressive achievement was the group of classical selections which comprised her opening number. Frank Ormsby's lyrical voice, his uncommon command of style, and his rousing temperament assured that gifted singer his usual success with the audience.

"Adelaide" by Bispham, May 17.

The Musicians' Club of New York (62 West Forty-fifth street, New York) has issued a fac-simile letter by David Bispham, president, as follows:

MUSICIANS' CLUB OF NEW YORK
62 West Forty-fifth Street

April 15, 1912.

To the Members of the Musicians' Club:

DEAR SIR OR MADAM—For the furtherance of the interests and usefulness of the club, it is proposed to give an afternoon of music and drama at the New Amsterdam Theater, West Forty-second street, on Friday, May 17 at 2 o'clock.

The entertainment will be divided into two parts, the first to consist of a miscellaneous concert of vocal and instrumental music by members of the club, and others. This will be followed by a revival of my own adaptation of Hugo Müller's one-act play called "Adelaide," a romantic episode in the life of Beethoven.

I acted this character some years ago in London, as well as in New York, and in several other American cities, and it will give me great pleasure to produce it again for the objects of our organization.

You will find enclosed a card giving full particulars of the sale of tickets, etc., and I sincerely hope for the hearty support of every member of the Musicians' Club in making this occasion a great success.

I remain, faithfully yours,

DAVID BISPHAM,
President.

This affair is given so that the club may obtain funds for immediate need. Admission, from fifty cents to \$2, may be obtained at the club rooms or at the New Amsterdam Theater.

American Institute Recitals.

May 3, Elsie Lamb, pupil of Kate S. Chittenden, dean of the American Institute of Applied Music, New York, and Flora Hardie, contralto, pupil of Paul Savage of the faculty, with Annabelle Wood as accompanist, gave a most enjoyable program of piano and vocal music, this marking the seventeenth recital of the twenty-sixth season. The two comely maids united in a program of professional character, the pianist playing works by Beethoven, Bach, Chopin, Leschetizky, Moszkowski, MacDowell, Dreychock and Rubinstein, and the singer singing songs by Handel, Brahms, Allitsen and Homer. Miss Lamb has fluent technic, plays with warmth of style and can hold any audience, such is the force of her imagination and the variety of her touch. Miss Hardie's voice has unusual strength allied with wide range and clear enunciation. These printed words, however, cannot convey to the hearer what happens when the young women make music; at best we poor humans cannot say what we feel! There is sincerity and the heart quality, in music as given to an audience by some artists; so it is with these two.

The Synthetic Guild's annual spring recital took place at Carnegie Hall May 4, when two score of pianists played pieces to the delight of a large audience.

A critic is a man who couldn't have done it himself.—Morning Telegraph.



NEW AMSTERDAM THEATER, MAY 6.—Revival of "Robin Hood," comic opera by Harry B. Smith and Reginald de Koven.
The Cast.

Little John Carl Gantvoort
Allan-a-Dale Florence Wickham
Will Scarlet Basil Ruysdael
Annabel Ann Swinburne
Friar Tuck George Frothingham
Dame Durden Pauline Hall
Robin Hood Walter Hyde
Maid Marian Bella Alten
Sheriff of Nottingham Edwin Stevens
Guy of Gisborne Sidney Bracy
Boy Marie Wiova
Girl Dorothy Arthur

As Reginald de Koven remarked in his curtain speech on Monday evening: "Old friends are best." It was a genuine pleasure to frolic through an evening again with Robin Hood and his merry crew and to listen with no abatement of auricular joy to the graceful De Koven melodies which age have not staled nor custom withered. "Robin Hood," by virtue of its consistent story, its atmospheric faithfulness in book and music, its continuous tunefulness, and its splendid solo and part writing, has become a classic in American light opera and seems likely to remain so in spite of the many other home products and numerous foreign importations which have endeavored to win lasting affection and steady income from American audiences. Even a "Merry Widow's" blazing success burnt itself out in a couple of years. "Robin Hood's" revival took place at the same theater which housed Lehar's masterpiece for a one year run, and not another soul could have been crowded into the seats last Monday evening. It is to be doubted whether a revival of "The Merry Widow" at this or any other time could show a like result.

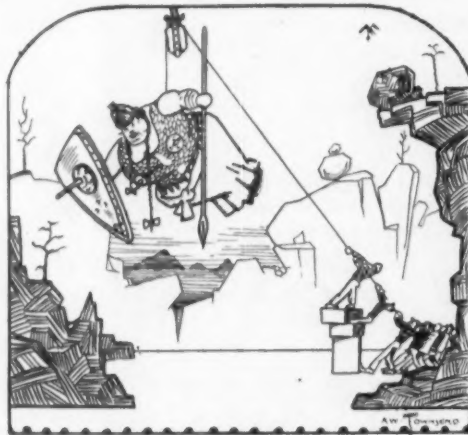
The De Koven Opera Company, Daniel V. Arthur, manager, made a wise move when it secured a picked chorus, and several disengaged grand opera artists, to sing "Robin Hood." Yes, it really was sung. Sung by Bella Alten, a pretty and dashing Maid Marian, who dictioned her dialogue clearly and vivaciously, and sang with infectious spirit and a measure of taste and finish which set a new standard for comic opera prima donnas. Sung by Walter Hyde, a tenor with grand opera surety and authority in acting, and gifted with a voice of rare lyric charm, which he used with infinite tonal variety and invested with true romantic fervor. Sung by Basil Ruysdael, a Will Scarlet of heroic build and rollicking temperament, whose "Tailor" song and "Armorer" chant were magnificent in quality and delivery. Sung by Carl Gantvoort, who won encore after encore with his manly rendering of the justly famous "Brown October Ale." Sung by Florence Wickham, a superb appearance in her three suits of tights, and a vocalist of charm in "Oh, Promise Me" and the "Legend of the Chimes." Sung by Ann Swinburne, who looks as pretty as Geraldine Farrar, and has a voice not unlike hers. Sung even by Edwin Stevens, the old time comic opera comedian, who in his entrance number showed himself worthy of the association of his distinguished colleagues by phrasing with care and emitting several surprisingly well rounded tones. In his fun making he was refined and irresistibly droll. And sung by all, in the duets, trios and ensemble numbers, with lovely shading and subtle nuances that revealed the presence of the composer at all the rehearsals. He had the assistance, too, of a particularly sympathetic and accurate conductor, in the person of Frank Tours.

All the "Robin Hood" music was found to have worn well, and to those who were not familiar with the entire score, some of the fresh, breezy tunes and the dainty, characteristic orchestration came as a revelation. From friendly warmth the demonstrations of the audience changed to vociferous enthusiasm long before the end of the first act and thereafter the applause continued poco a poco crescendo until Composer de Koven bowed his thanks in person and spoke them in appreciative phrases. A word of praise, too, for Harry B. Smith's libretto, easily the nearest approach to the parodistic masterpieces of the lamented William S. Gilbert ever accomplished by an American author of comic opera.

When "Aida" had its German premiere Hans von Bülow wrote a drastic and unfavorable criticism of the work, but changing his opinion in later years, he addressed a friendly letter of repentance to Verdi, which began with the words: "Evviva Verdi, il Wagner dei nostri cari alleati." ("Long live Verdi, the Wagner of our beloved ally.") Il

Mondo Artistico quotes Verdi's reply, as follows: "I cannot detect the shadow of a fault on your part, and you have not the least need to speak about contrition and absolution. If your views formerly were different from those you hold today, you were right to express them, and I never would have dared to complain. Then, again, who knows?—perhaps your estimate of formerly is the correct one! However that may be, this unexpected letter from a musician of your worth and of your significance in the art world gave me unalloyed pleasure, not from personal conceit, but because I realize that the really great artists judge without prejudices based on school, nationality and period. If the artists of the North and the South differ in their tendencies, why then, let them differ. Each one of them should express the peculiar character of his nation, as Wagner observed correctly. You fortunate ones, who even today still are the sons of Bach! And we? We, too, the sons of Palestrina, at one time possessed a great and unique school! Now, however, it has become a bastard school and is consecrated to destruction. If only we could begin from the beginning!"

Apropos, Marie von Bülow, widow of Hans, has presented most of her late husband's musical belongings to the Berlin Royal Library. Included are manuscripts of compositions by Wagner, Field, Henselt, Hummel, etc.,



MUSICAL TERMINOLOGY No. 5—"IT WAS AN UPLIFTING PERFORMANCE OF 'BRUNNHILDE'."

and all the published writings of the scintillating conductor-pianist who gave his devotion and his wife to Richard Wagner.

Kaiserin Augusta Victoria declares that it is incompatible with her religious convictions to witness a performance of "Parsifal." She would change her mind after reading Wagner's "My Life."

All lovers of high class drama will be delighted to hear that Dr. Baumfeld is to resume management of the Irving Place Theater beginning October 1, for his taste and judgment are sufficient guarantee of a repertory of literary and theatrical quality. Among the plays promised by Dr. Baumfeld are some from the pens of Herman Bahr, Arthur Schnitzler, Franz Molnar, Karl Hauptmann (brother of Gerhard Hauptmann), Frank Wedekind, etc. Ibsen's "Volksfeind," "Faust," first part, "Sappho," and "Des Meeres und der Liebe Wellen" are some of the revivals to be undertaken of older plays. Leopoldine Konstantin, who made a pronounced success here this winter in "Sumurun," and Rudolf Schildkraut, a favorite German actor, are to head the new company contemplated for the Irving Place Theater. Outlining his intentions, Dr. Baumfeld says: "This is another and absolutely serious attempt to raise the German Theater in New York once more to the high artistic standard which it has had heretofore, an attempt which can be successful only if it attracts the patronage of the many Americans who are studying the German language and who are increasing in number from year to year. In order to make it possible for the students of all high schools, colleges and universities in New York to see the classical plays which they read in school produced in their original language, special matinees at very reduced prices will be arranged for them according to an agreement which I am going to make with the principals of the various institutions." Dr. Baumfeld

has a large personal following in New York, and his many friends will spare no pains to aid him in trying to make German drama one of the permanent artistic institutions of the metropolis.

According to Henry T. Finck, one item in Adelina Patti's latest advice to singers is: "Avoid sudden and violent changes of temperature." For instance, the transition from a frost to a roast is exceedingly undesirable.

From the New York Herald is this section of a recent interview with Vladimir de Pachmann:

"Any farewell to the musical critics?"

"Please don't mention that word. It makes me laugh. Idea of criticising genius. Worst critics in the world are in this city and Chicago. Chicago! I hate the sound of the place. Chicago musical critics! Ha, ha, ha! Butchers criticise De Pachmann!"

"But butchers should know a whole lot about Chopping. Isn't Chopping your favorite?"

"Schrecklich! Send man to talk with De Pachmann who say 'Chopping!'" screamed the artist, bouncing around the room. "Nice fellow, but De Pachmann feel sorry for you. Never say Chopping. Say 'Showpan.'"

Whatever it may mean, the following notice has been received by "Variations" and is reproduced literally:

BAUCIA'S PHENOMENAL GREAT RECORD OF PIANO AND ORGAN RESISTENCE.

NEW YORK, April 21, 1912.

Having Prof. C. Baucia break yet the Record, made by Mr. Sherman White of Richmond Ind (30 hours), he was advised to break the own piano Record in this Great Metropolis, when the Genius and the Musical Art are Greatly appreciated.

But also here, he must be bound to get that help and encouragement which he have obtained in all the principal Metropolis of Europe and America.

(London, Paris, Rome, Venice, Trieste, Turin, Milan, Buda-Pest, Baltimore Md., Cumberland Md, etc. . . .) and earnestly trust that you will not fail to assist to said experiment, unique in the world of it kind, and which wherever has aroused surprise and discussions also amongst scientist and Doctors in physiology.

During the long concert of 50 hours (without eating or sleeping) at the Tammany Hall, E. 14th St. on Tuesday, Wednesday and Thursday, April 23, 24, 25, he will excute, part of it by heart, about 500 masterworks of the most illustrious Authors of the World, either antique and modern.

Thanking you for yours valued patronage, I remain

Respectfully yours

B. CASSESE Mgr.

178 First Ave, Tel. 6192 Orchard.

COMMITTEE OF VIGILANCE AND CONTROLL.

Doctors—P. Pellegrini, Ph. Marchi, L. Contessa, Prof. V. Orlando, Doctor in pathology.

Music Masters—Proff. G. Quintano, V. Ioppolo, L. Romano, G. Salmaggi.

Assistants. Mess—Prof. A. Bosi, Prof. A. Fontana, Prof. F. Pisani, Doct. A. Gullino, G. Pinelli, F. Kley, F. Roberstein, W. Curtis, G. Colonna Romano, A. Gottard.

Press Committee—The World, New York Journal, Evening Herald, N. Y. Herald, Giornale Italiano, Italian Herald, Telegrafo, Bullettino della Sera, Folgia, etc.

Some one asked Nikisch at the dinner given him by The Bohemians: "Aren't you ever afraid of suddenly forgetting, when you lead from memory?" "No," replied the famous conductor, "but I'm dreadfully afraid of suddenly remembering."

When Madame Galski was booked to appear recently in a small Western town, the press matter furnished by the office of Loudon Charlton failed for some reason to reach its destination. The imagination of the local manager, however, proved equal to the occasion. Realizing that a "human interest" touch was needed, he prepared the following announcement:

When Madame Galski, the sweet singer, arrives next month she will bring with her her beautiful little Japanese spaniel presented to her by the Crown Prince of Siam. The little animal weighs but two pounds. During her recent tour of the world Madame Galski sang in Bombay, and among her auditors was the royal Siamese family. While walking down the street the next morning Madame Galski spied a Japanese spaniel and exclaimed: "What a beautiful little creature!" The remark was overheard by the Crown Prince, who chanced to be sitting in a "rickshaw nearby. The next day a slave brought the little dog to Madame Galski with the compliments of the royal family. The singer always takes the little animal

on tour. While in Washington it was taken sick and Madame Gadski paid \$1,400 to the veterinarian, which is said to be the highest bill ever paid for the doctoring of a sick dog. Figuring this and other incidental expenses, the dog has already cost more than its weight in gold with a couple of diamonds thrown in. The dog's food is entirely fish, which is shipped here from Japan. The singer declares that her little pet is a mascot, and so long as she has him with her she can roll up wealth and snap her fingers at Henry Conried and August Hammerstein.

Break, Break, Break," has been set to music by a souffrette composer.

Consolation note for American composers: Madame Schumann-Heink eats very little meat.

Why not use as a motto for some reminiscent compositions the words of Goethe's "Mephisto": "Ich hab's woanders hergenommen."

An optimist is a music teacher who keeps a telephone at his studio.

In a little brochure called "Echoes," Hans Schneider, piano pedagogue, of Providence, R. I., gives his pupils the following epigrammatic and useful hints:

The fact that piano playing is ostensibly done with the fingers is no reason why you shouldn't use your brain when practicing.

The fact that a piano has no conscience is no reason why you shouldn't have one and occasionally pity your teacher.

The fact that the pedal is played with the feet is no reason why it should be used as a foot rest.

The fact that the piano keys are covered with hard material is no reason why you should play with a hard touch.

The fact that your chair is made of wood is no reason why you should sit as though you were made of the same material.

The fact that prize fighting and piano playing are both done with muscles is no reason why you should fight your piano with yours.

The fact that time is fleeting is no reason why your "time" should not be steady.

The fact that a piano has more than one key is no reason why you should occasionally choose the wrong one to play on.

The fact that a quick passage is called a "run" is no reason why it could not be improved by slow practice.

The fact that a composer is dead is no reason why you should try to kill his works.

The fact that the Bible says, "Let not your left hand know what your right hand doeth," is no reason why you should always play your right hand after the left hand.

The fact that most people like cheap music is no reason why you should cheapen yourself and cater to their taste.

It is a serious question in the minds of some persons whether references to King Arthur mean Nikisch or Toscanini.

Now for a hearty laugh! This is from the London Tatler, April 24: "Many a man has more hair under his nose than 'knows' under his hair."

"A musical monkey is reported to be giving piano recitals in Vienna, accompanied by an orchestra. We have been puzzling our brains to think of any work suitable to the performance by a monkey, but with the exception of the 'Ape' song from 'Princess Ida,' our reflections have been abortive."—London Musical News. How about "Mona?" According to the Standard Dictionary, a mona (cercopithecus mona) is "a slender, brightly variegated arboreal African monkey."

Joe Goodwin, author of words for "Billy" and other popular songs, was asked whether he knew the poet Swinburne. Joe thought hard and answered: "Well, I tell you, we fellows don't associate with one another much as a matter of fact, except occasionally we get together and have a drink."

"By Marconi Transatlantic Wireless Telegraph," the New York Times received from London the details of the momentous events which led up to Paderewski's recent denunciation of South Africa, as reported in THE MUSICAL COURIER:

"In an interview published in the Cape Times, the pianist related his experiences while coming down the coast from Durban aboard the steamer. He was playing very softly on the ship's piano when a man came up and said:

"Here, you stop that noise."

"I stopped playing at once," said Paderewski, "and then the man went into the smoking room to his friends and they roared with laughter when he told them that he had stopped me from playing. He was not content with insulting me, but must also go up on deck, where my secretary was painting and throw biscuit crumbs all over the picture."

"What a country! How could one be happy in a coun-

try where there is no understanding of art? They have no idea of art, no sentiment for it, and no desire for it."

If the famous musician is vexed at the treatment he received in South Africa, the inhabitants in their turn are vexed by his remarks.

"If we have disappointed the great performer as an artistic community," says the Johannesburg Star, "it is only fair to say that he has likewise disappointed us as a man of the world and a good sport."

"It is not our fault if an artist visits our towns, and particularly Johannesburg, under the impression that we are an open gold mine."

Of course, any person ill bred enough to refer to Paderewski's playing as "noise" deserves the severest kind of a rebuke, but somehow (and without knowing anything about the degree of art talent possessed by the hapless secretary) the breaded painting episode does not seem to require public complaint. The arduous travels incident to a South African trip probably made Paderewski nervous and caused him to mistake the doings of rude individuals for repugnant national traits.

Phenomenon Note: The Theodore Thomas Orchestra of Chicago did not play Brahms' C minor symphony last season.

A lady, observing that a stranger in her pew had no hymn book, politely handed him one. "Thanks," said the gentleman with great suavity, "I seldom use a libretto!"—San Francisco Argonaut.

Tributes from one musical artist to another are not so frequent as to be bare of novelty. Recently Arthur Hartmann wrote to a friend about Edwin Grasse, the blind violinist: "I heard him play not long ago, and it is sheer unbelievable—the depth and beauty of his art. Grasse is a born musician. His compositions are enlightened with modernity, but at the same time are always music, and throughout scintillate intellectuality."

Oscar Hammerstein, noted for his ready wit, met his match recently when he encountered King George and Queen Mary at the benefit concert in the London Opera House. Introduced to the rulers, Oscar bowed low and said: "While your Majesties are the King and Queen, I should say that you look more like a pair of aces."

"The deuce," murmured King George, in presto repartee. "Will you allow me to offer you a tray of refreshments?" continued Oscar, in the same vein.

"Oh, you jack," laughed Queen Mary, mischievously; "I hope you always will have a full house here."

Their Majesties passed on, while Oscar flushed and shuffled. LEONARD LIEBLING.

Fabbrini Piano Recital in Minneapolis.

The following press notices from the Minneapolis papers refer to a piano recital given in that city last week by Giuseppe Fabbrini, a member of the faculty of the Minneapolis School of Music, Oratory and Dramatic Art:

A capacity audience assembled last evening in Handicraft Guild Hall to hear the piano recital given by Giuseppe Fabbrini, of the Minneapolis School of Music, Oratory and Dramatic Art, assisted by Otto Meyer, violinist. This recital was one of the last important events of the waning season.

His piano program last evening was one of wide range, though it included no strictly modern or ultra-modern compositions. It opened with Beethoven's thirty-two variations in C minor, which I arrived to late too hear, except in a fragmentary way through the closed door. The Bach "Giga" and the Scarlatti "Capriccio" proved unusually interesting at the hands of this young Italian, who informed these compositions, generally played with mathematic precision and metronomic accuracy, with the fire of his young Latin temperament. His playing of five Chopin preludes as a group number led one to ask why these marvelous fragments of immortal music are so seldom placed upon a recital program. One may quarrel with Signor Fabbrini's readings of some of the preludes, but cannot justly criticize them; for the supreme wonder of Chopin is that his music means one thing to you, another to me, still another to a third hearer, and so ad infinitum. Most curiously interesting are Brahms' variations on a theme by Paganini and essentially musical, though their music is almost buried at times in their mathematical complexities. The program proved Signor Fabbrini a genuine musician of technical competency, gift of tonality and originality of conception and interpretation.

The feature of the program was a sonata for violin and piano by Signor Fabbrini, played by Otto Meyer and the composer. This is a genuinely charming work which all those who heard it will hope to hear again. The first movement ("Allegro Cantabile") is a scholarly, well constructed and strikingly original piece of music; happily conceived and convincingly worked out. The second movement (andantino espressivo) begins attractively, but does not quite fulfill its initial promise. The third movement (con brio all' ungherese) is filled with passages of poignant beauty, though it does not hang together so well as the first and seems Belgian in melody and modern French in harmony rather than Hungarian, as announced in the subtitle. Otto Meyer's violin playing proved a sympathetic comrade to the composer's interpretation of the piano part and the work was received with much enthusiasm.—Caryl B. Storrs, in Minneapolis Tribune.

Giuseppe Fabbrini, the new Minneapolis pianist, lately come here from his home country, Italy, gave his first public recital at the Handicraft Guild Hall last Monday evening before a large musical

and fashionable audience. The pleasant affair was auspiced by twenty-five society ladies of musical culture interests.

Signor Fabbrini appeared in a long, varied and taxing program of eight numbers. The preponderant tendencies of the man as a virtuoso upon his instrument were discerned in his choice of selections, three of which were in the form of variations, two upon themes by Paganini.

One often forgets when listening to the immortal thirty-two variations in C minor by Beethoven that this composition is written in the usually so barren and unartistic form for the divine touches that the master of masters has given it. These touches as all the fine pianistic shadowing of the whole work were lovingly traced by the reciter who with this first number carried home one of his best laurels of the evening.

A giga by Bach and a capriccio by the most well known of the Scarlatti followed upon the Beethoven work, both played with ingratiating spirit.

Five preludes by Chopin, on the whole very well selected, were interpreted with a fine combination of fire, force and elegance.

The scholarly variations by Brahms on a theme by Paganini were lovingly conceived and executed. Schumann's "At Evening" and "La Campanella" completed the tremendous recital program, the latter splendidly given.

Remains only to mention the piece de resistance of the evening, the sonata for violin and piano by Fabbrini. This is a lovely and nobly scholarly work, revealing the composer as a far more poetic and truly artistic man than the mere pianistic virtuoso gives the impression of his being.

Otto Meyer, the violinist, thru a faithful and smooth interpretation of his part, most effectually helped in producing for the sonata an effect that was simply irresistible.

Signor Fabbrini was throughout the evening most enthusiastically received, but naturally particularly after the performance of the sonata.—Victor Nilsson, in Minneapolis Progress.

Summer Music Study at Columbia University.

There will be the usual summer course of study at Columbia University, New York City, with special opportunities for students interested in music. All who care for choral music are invited to join the chorus trained by Walter Henry Hall. Rehearsals will be held Monday, Wednesday and Friday evenings in Earl Hall, beginning at eight o'clock.

Gustav L. Becker conducts the class in sight singing, with its history and psychology, at 2.30 in the afternoon, in room 608 in the School of Mines.

Other lectures on music are announced by Rosseter G. Cole, of Chicago; Walter Henry Hall, conductor of choral music at Columbia University; Helen Latham, instructor of music at Columbia College; William Jacob Kraft, organist of the summer session; DeLoss Smith, Felix L. L. and Gustav L. Becker, president of the New York State Music Teachers' Association and superintendent of music at Hasbrouck Institute in Jersey City.

Max Jacobs Busy.

Max Jacobs has had some busy days during the past fortnight, with more coming. He played at the Minerva Club's morning meeting, at the Merritt-Smith wedding the same afternoon, and (with the Max Jacobs String Quartet) at the Ridgewood, N. J., Orpheus concert in the evening, April 29. The Quartet played Schumann's posthumous quartet and these novelties: "Pantomime," Mozart; "Nocturne," Borodine, and "Russian Dance," Sakolow. The last group consisted of the Glazounow "Novelettes." Mr. Jacobs played Drdla's "Serenade" and Rehmelt's "Spanish Dance," these solos bringing him big applause. The Quartet also played various accompaniments to choral numbers. Sunday night he played at the New York Musicians' Club, winning warm appreciation. Tuesday evening his Quartet played at a Hotel Plaza concert, and June 1 they will play for the Long Island Medical Alumnae Society, Brooklyn.

Ernest Gamble's Activities.

For the concert on May 21, the Wilkensburg (Pa.) Choral Society has secured Ernest Gamble, basso, as soloist. This is Mr. Gamble's sixth appearance in this suburb of Pittsburgh. June 6 he starts on a summer season approaching fifty concerts. Pilot Charles Gamble reports fine progress with his 1912-13 tour, which will include the South, Southwest, the Pacific Coast and a return visit to the Canadian Northwest.

Salaries of the Detroit String Quartet.

In last week's issue of THE MUSICAL COURIER it was not made plain that the salaries of the Detroit String Quartet have been paid by an individual during the present season. The tours of the quartet have been made exclusively under the direction of James E. Devoe and at Mr. Devoe's expense, but the salaries were guaranteed by a local enthusiast.

St. Louis Symphony Plays Schenck's Work.

Elliott Schenck's overture on Indian themes, "The Arrow Maker," which met with such success when played by Eastern orchestras, created great enthusiasm when played recently by the St. Louis Symphony Orchestra, under Max Zach.

PATERSON ADDS ANOTHER CHAPTER TO ITS MUSICAL HISTORY.

Easter Monday night, when Paterson, N. J., held its great charity ball at the Fifth Regiment Armory, the patrons of the ball, who are also patrons of the Paterson music festival, exclaimed with one accord: "Let us keep these superb decorations as they are for the music festival to be given the first week in May."

Thus, the opening of the fourth music festival of the "grand series" (or the tenth festival of the history of musical feasts in Paterson as recorded up to date) was held under a vast canopy of national flags. The interior of the immense armory, erected on a square covering four city blocks, was festooned with flags, not after the ordinary manner of decorating large buildings, but with the skill and beauty that indicated that only artists had the matter in charge. Not a girder in the armory was visible. From the distance the stars in the flags draped over the girders under the roof were at least two feet in diameter, and the red and white stripes each measured at least three feet. Smaller flags were used for the side walls and balconies. The seats occupied by the members of the Paterson Festival Chorus were covered with white cloth, and this made a lovely contrast for the patriotic blue and red.

The festival opened auspiciously Thursday evening, May 2, with the renowned tenor, Alessandro Bonci, as the star attraction. An orchestra selected from the splendid Metropolitan Opera Orchestra, and Namara-Toye, the young soprano, appeared also with the chorus and Signor Bonci, under the leadership of C. Mortimer Wiske, who ought to be hailed as the "musical Moses of the Garden State."

Mr. Wiske has been untiring, unselfish, able and generous in his efforts to provide Paterson with music festivals that equal those given in cities where the musical culture was advancing before any one dreamed of giving festivals in the thriving Silk City on the Passaic. It was Mr. Wiske who originated the music festival idea in Paterson, who organized and trained the chorus, and who has cheerfully borne the financial losses in the years when there were deficits. As a man, he is an enthusiast, an idealist; it is a pity that "money mad" America has not more such men.

As a musician C. Mortimer Wiske ranks second to none. When a young man he was associated with the late Theodore Thomas and other musicians whose names are famous. Before locating in Paterson (where Mr. Wiske conducts a successful music school) he directed choruses in Brooklyn, New York, and had it not been for petty jealousies he might never have come to Paterson; but, he came and soon after started his musical missionary labors that have resulted in the annual music festivals and, more important even than that, the awakening of an artistic life in a community that knew little of the sweetness and joys of living.

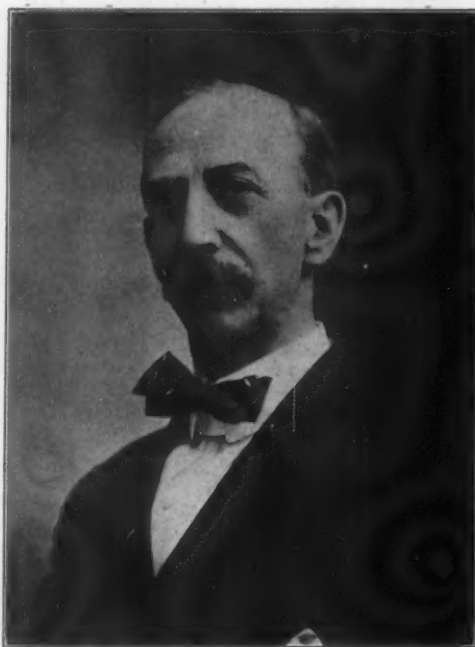
Since THE MUSICAL COURIER has published in several of its recent issues the complete programs of the three festival concerts there is hardly need for reproducing the lists again in the column style. However, every composition played and sung shall have individual mention, and hence the record will be complete for present information and future reference.

MUSIC OF THE FIRST NIGHT, MAY 2.

First, the orchestra played the inspiring overture from Rossini's patriotic opera, "William Tell." It was magnificently played, under Mr. Wiske's rhythmic beat, and served, as might be expected, to kindle the enthusiasm which during the night often approached a tumult.

Second came the immortal "Hallelujah" chorus from Handel's oratorio, "The Messiah," and the 350 members of the Paterson Festival Chorus outdid themselves in its rendition.

Signor Bonci then appeared on the stage and received a welcome befitting a king in the lyric world. A thrill of



C. MORTIMER WISKE.

genuine pleasure was noticeable on the faces of many who sat near the writer, as the orchestra started that musical gem from Flotow's "Martha" (or Marta in Italian), "M' appari tutt' amor," and when Bonci's beautiful voice and irreproachable method was heard, many of the listeners exchanged glances which plainly expressed delightful surprise. Paterson never heard such perfect singing and probably will never hear it again in the near future, unless Bonci should be re-engaged. The voice of the celebrated tenor has grown richer, more golden in quality and his magnetism seems greater than ever. Some ladies removed their gloves in order that they might join their escorts in applauding the marvelous art of Alessandro Bonci.

Of course, an encore was demanded, and for this Bonci sang in his most winsome manner that captivating serenade of Paisiello, entitled "Chi vuol la Zingarella."

Madame Namara-Toye, in Japanese costume, created a flutter when she arrived before the footlights to sing an aria from "Madame Butterfly"—"One Fine Day." The young soprano did full justice to the Puccini music; she sang with real passion and her fine voice earned an enthusiastic encore, for which she sang, also to orchestral accompaniment, the suave and lovely air, "Voi che Sapete," from "The Marriage of Figaro" (Mozart).

The first half of the music for the opening night was ended with the part song "Gather Ye Rosebuds," by Blumenthal. In the rendition of this the Paterson Festival Chorus gave a fine exhibition of unaccompanied singing.

After a brief intermission, Bonci opened part second of the program with a group of songs, accompanied at the piano by Robert E. Francini. Readers of THE MUSICAL COURIER, picture to yourselves the vast spaces of an up-to-date armory seating thousands, and then reflect on a human voice, accompanied only by a single piano. Ordinarily, you would be disinclined to believe that the voice of any singer, particularly in a simple song, would satisfy the ear in such a place, but on this occasion the singing overawed the listeners by its beauty and finish, and those seated in the last rows heard that singing to as good advantage as those in the seats some fifty feet removed from the stage. The acoustics in this great building of the Fifth New Jersey Regiment are, indeed, wonderful.

The four songs which so signally illustrated Bonci's bel canto style were "O del mio dolce ardor," by Gluck; "Vittoria! Vittoria!" by Carissimi; "At Parting," by James H. Rogers, and "I Love Thee So," by Reginald de Koven. Bonci sang the Rogers and De Koven songs in English, to the apparent joy of those who had never before heard so renowned an Italian tenor sing in any language but his own.

The orchestra next played the dainty scherzo from Mendelssohn's "Midsummer Night's Dream," and the house arose en masse in applauding until Mr. Wiske returned to the footlights and repeated the number.

A highly brilliant presentation of "Ah! fors e lui," from "Traviata" (Verdi), brought Madame Namara-Toye a well deserved double encore and she sang, to her own piano accompaniments, "Annie Laurie" and "Mavourneen."

The climax of the concert was reached when Bonci returned for the third time and sang the "Che Gelida Manina," from "La Boheme," as he only can sing it. The demonstration following this was deafening, and there was another stormy ovation when the great tenor followed with "La donna e mobile," from "Rigoletto."

"The Lost Chord," by Sullivan, was impressively sung by the chorus, assisted by the orchestra, and that closed the first night of the festival for 1912. Many persons were in tears as this glorious song of the English-Irish composer was rendered. In view of the extraordinary popularity of this song, a popularity that is growing as the years roll by, it may interest many readers to know that

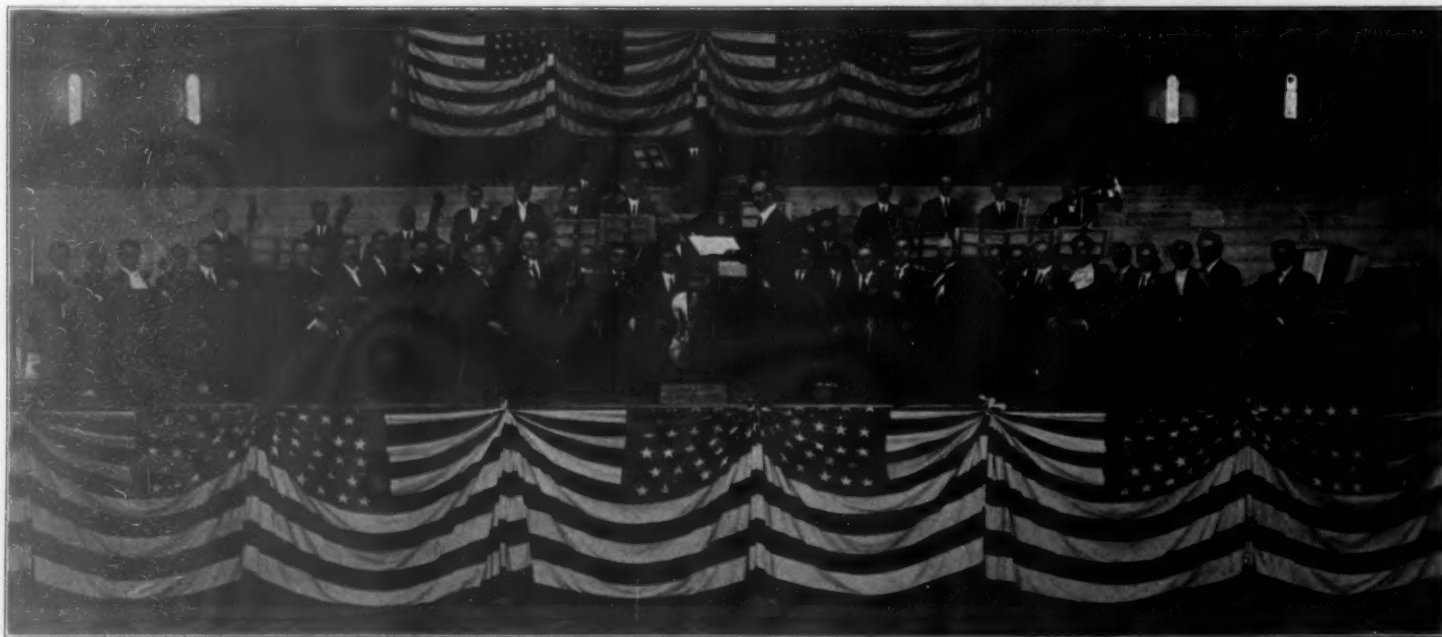


Photo by The Heinrichs Studio, Paterson, N. J.

PATERSON SYMPHONY ORCHESTRA, C. MORTIMER WISKE, CONDUCTOR.
This orchestra played at the Paterson Festival Matinee, Saturday, May 4, 1912.

Arthur Sullivan first offered the score of "The Lost Chord" to the Chappell house in London (pronounced just plain Chapel). When they refused it, he walked across the street to the firm of Boosey & Co., and they accepted it. But later on the Chappells published nearly all of the Sullivan scores, including some of the operettas written in collaboration with Gilbert. The incident of any one rejecting a master song like Sullivan's "Lost Chord" is related here with the earnest hope that our young and ambitious composers will continue to work on in the face of discouragements. Hope for the future is particularly urged upon the talented composers who failed to win in the recent Metropolitan Opera Company contest, in which the heavy, dull and uninspired "Mona" was awarded the prize. "The Lost Chord" might never have stood any chance in a prize competition, but its genius was instantly recognized by the world that loves melody, and the song enriched and immortalized its composer.

MUSIC OF THE SECOND NIGHT, MAY 3.

Mary Garden, of the Philadelphia-Chicago Grand Opera Company; Mildred Potter, the concert contralto; Paul Morenzo, Spanish tenor; Louis Shenk, baritone of the Mary Garden Concert Company, assisted the Paterson Festival Chorus and the Metropolitan Opera Orchestra on the second night of the festival, May 3. As on the first night, there were no musical problems for the people to solve. The festival idea was carried out by presenting only music more or less familiar and more or less charming.

Mr. Wiske received the usual ovation when he appeared to conduct the orchestra in a performance of the overture to Edmund Kretschmer's operetta, "Der Flüchtling," which was first produced in Ulm, Germany, in 1881. The pleasing qualities of this score are undeniable, and this introduction to it was received with many evidences of pleasure.

"Praise the Father," by Gounod, was sung in uplifting style by the fine festival chorus, and although only the second number on the program for Friday night, the mass of musical enthusiasts recalled Mr. Wiske twice, and the spirit of the reception indicated that an encore was expected. To everybody's delight the singers all stood up again and the orchestra played a few strains of "The Lost Chord," and this noble Sullivan song, a feature of the first festival night, was repeated, and the performance aroused a tremendous demonstration.

Mr. Morenzo next appeared, and his rendition of "Cielo e Mar," from "La Gioconda" (Ponchielli), showed him to be a finished artist, with a voice of rare natural sweetness



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MARY GARDEN.

and of highly dramatic quality in the climaxes. The tenor was encored, and sang again, this time the "Matinata," by Leoncavallo, and the second selection earned for the singer another ovation, which emphasized the cordial greeting extended to a stranger in a new place.

Mary Garden's sensational reputation explained the excitement her presence caused in the "Silk City." All sorts of rumors were rife concerning her; but no matter, she arrived on schedule time, and when she walked on the stage, wearing the costume of Marguerite in "Faust," every eye of the 4,000 persons in the hall was fixed upon her, and nothing less than an earthquake would have disturbed that eager and concentrated attention. A few moments before Miss Garden made her appearance before

the footlights, one of the guardsmen (wearing the kahki uniform that the militia men don in the summer) carried an old fashioned spinning wheel on the already overcrowded stage. Then the young warrior brought on a small jewel casket and a handful of real flowers—they were carnations. Mr. Wiske appeared, and when the introduction to Marguerite's entrance in the garden scene of Gounod's "Faust" had been played, Miss Garden effected her dramatic arrival and sang the "King of Thule" aria,



ALESSANDRO BONCI.

following it with the "Jewel Song"; she acted just as if the place was the Metropolitan Opera House in Philadelphia, or the Auditorium in Chicago. The voice of the prima donna was in excellent condition, and, needless to add, that she neglected none of the details in this most picturesque of operatic excerpts. The singing actress was recalled, and accompanied at the piano by Charles Gilbert Spross, sang "Comin' Thro' the Rye" in an absolutely correct Scottish dialect.

After quiet in the vast armory was restored, Mildred Potter, the rich voiced contralto, gave an exhibition of bel canto singing in the page song from "The Huguenots," and this swayed the people and won for the young American singer one of the greatest ovations accorded to any one at the festival. Miss Potter sang the song in Italian ("Liete Signor"), and it is doubtful if a coloratura soprano could have delivered the cadenzas and trills with greater ease than this contralto, who in the past two or three years has forged to the first ranks. As the encore, demanded of her, Miss Potter sang, accompanied by Mr. Spross, "The Rosary," by Nevin; her glorious voice was once more reflected in its full beauty. During the intermission, which followed Miss Potter's singing, many persons asked questions concerning her, and judging from all accounts last Friday night was not the last time Miss Potter will sing in Paterson.

Scenes from Saint-Saëns' "Samson and Delilah," with Miss Potter, Mr. Morenzo and Mr. Shenk as the soloists; the "Mirror Scene" from "Thais" (Massenet), with Miss Garden as the grand central figure, and a chorus from Gounod's "Redemption," were the numbers constituting the second half of the Friday night concert. Miss Potter and Mr. Morenzo distinguished themselves in the third scene of the second act of Saint-Saëns' biblical opera; the duet went finely, and Miss Potter's opulent tones in the popular aria, "My Heart at Thy Sweet Voice," were thrilling. The women's chorus showed up well in the rendition of the "Spring Song" in the sixth scene of the first act; Mr. Shenk, impersonating the roles of Abimelech and an Old Hebrew, proved himself a well schooled singer of the dignified type. The festival chorus united in the second scene of the third act, singing with noble blended tone and excellent enunciation the song "Dawn, Now on the Hills-tops, Heralds the Day."

When Miss Garden returned to sing the "Mirror" song from "Thais" she had discarded her steel blue sixteenth century Marguerite costume for the latest Parisian creation in the most striking and brightest green ever fashioned by the hand of man or woman. The "greeny" effect was accentuated by a green gauze bandeau, worn in the Titian hair of the singer, finished off on one side by green feathers. Miss Garden sang her plea to the mytho-

logical Venus (imploping that goddess to preserve the beauty of Thais) with all the dramatic shades with which she colors the scene in the operatic productions. To say that that huge Paterson audience "sat up and took notice" only mildly expresses the impression made by Miss Garden. Since the program books explained what the scene was about, the people were not in the dark, and Miss Garden's wonderful histrionic talents did the rest to complete a performance that the witnesses will not soon forget. A French song was added, as an encore, by Miss Garden to the "Thais" number.

"Unfold Ye Portals," from Gounod's oratorio "The Redemption," was magnificently sung by the festival chorus, and the second festival night was added to the record.

MUSIC OF THE MATINEE, MAY 4.

A new chapter to the musical history of Paterson was begun at the festival matinee, with the first public appearance of the Paterson Symphony Orchestra. Mr. Wiske retained eight members of the Metropolitan Opera Company Orchestra to fill the front places among the instruments lacking in the local orchestra, the members of which play in the Paterson theater orchestras, or are just amateurs, who work for their living in the Paterson silk mills. The orchestra made a splendid showing in playing such works as the overture to Nicolai's opera, "The Merry Wives of Windsor"; the ballet music from Saint-Saëns' "King Henry the Eighth"; Schubert's "Unfinished" symphony, and, most notable of all, in the fine accompaniment given to Augusta Cottlow, in the performance of the Grieg piano concerto. Miss Cottlow played with verve and beauty, and, above all else, with the abandon that allowed the Norse characteristic (so marked in the finale) to have full play. The adagio was performed with sustained loveliness. The powerful climaxes, which the delicate young woman was able to make, amazed the listeners, as her almost zephyrlike pianissimi soothed the ears of all. Modest as she is gifted, Miss Cottlow came out merely to bow in acknowledgment of the ovation she received; however, there had to be an encore, and for this the pianist played a dance by Debussy. After the intermission Miss Cottlow played her solo numbers, the barcarolle in G minor by Rachmaninoff and the dazzling "Venezia e Napoli," by Liszt; the grand valse in A flat by Chopin was added as a second encore and this, too, made an appeal to the army of piano students in the house. The enthusiasm over Miss Cottlow was prolonged and had time permitted she might



Photo by Watton Studio, Oklahoma City.
AUGUSTA COTLOW.

have played additional numbers, for the people were evidently in a mood to hear more.

The string section of the new Paterson Symphony Orchestra sounded as well as that which we get from orchestras that have played for years; because of the valuable reinforcements from the Metropolitan Opera Orchestra the wind and brass chorus last Saturday afternoon did remarkably good work. The spirit of the music was nobly manifested in the Schubert symphony, and there were grace and endless variety in the varicolored Saint-Saëns ballet music. The organization of the Paterson Symphony Orchestra is one of the most creditable civic undertakings

accomplished in the Silk City in recent years. Mr. Wiske is formulating plans to give a series of concerts in and around Paterson next season with the new orchestra.

NEWS AND VIEWS OF THE FESTIVAL

Signor Bonci, recently returned from a concert to the Far West, expressed himself to the writer as most deeply impressed by the musical progress in this country.

"Last year, you know," said the great tenor, "I made my first concert tour in America; this year we appeared again in some of the same cities, and to our delight and surprise, we found great advancement made within a year. The American people are so intelligent and so responsive to the best in music, and the energy and progress of the people everywhere act like a tonic on the stranger in the country. There is only one America; only one," and the singer, with his countenance beaming, held up the forefinger of his right hand to illustrate the force of his words.

Bonci was accompanied out to Paterson by Madame Bonci, his secretary, Signor Valeri, of New York, and his official pianist, Signor Francini.

Mildred Potter radiated happiness in her dressing room when she was asked what she thought of the Paterson festival.

"It is a lovely festival, and in being engaged to sing here another of my cherished dreams has been fulfilled. When I first came East from my home in St. Paul, Minn., some years ago, I used to read about the great music festivals in *THE MUSICAL COURIER*, and then wondered if I ever would have the opportunity to sing at them. Here I am singing at the Paterson festival tonight and next I go to take part at the festival in Springfield, Mass."

At the concert last Friday night Miss Potter wore a soft white satin gown, adorned with silver passementerie and silver fringe; she looked very handsome.

Fitzhugh Haensel, of Haensel & Jones, Bonci's managers, attended the festival Thursday night.

Madame Namara-Toye, who made a host of admirers for herself Thursday night, wore a Japanese costume of yellow and white in the first half of the program when she appeared in a scene from "Madama Butterfly," and later she wore an artistic white gown trimmed with gold and touches of black.

Madame Namara-Toye, Miss Potter, Mr. Morenzo, Mr. Shenk and Carlos Hasselbrink, concertmaster of the Metropolitan Orchestra, stopped at the Hotel Manhattan while they were in Paterson. The members of the orchestra

fon trimmed with rare lace. Miss Cottlow and her mother were "week end" guests of friends in Newark.

Paul Morenzo informed *THE MUSICAL COURIER* representative that he would leave America June 1 for his home in Paris. The singer has engagements to fill in the remainder of this month. He is to return to this country next autumn for his third American tour under the manage-



PAUL MORENZO.

ment of R. E. Johnston. Mary Garden, Louis Shenk and Mr. Spross, the pianist, were all from the Johnston bureau.

August Epple, the music critic of the Paterson Morning Call, did the excellent advance press work for the festival this year, which included front page interviews with Signor Bonci and Mary Garden. The Paterson Call made front page features of the festival concerts, with display heads and special type. The musical information in that paper is always intelligent and trustworthy.

The spinning wheel which Mary Garden used in the Garden Scene from "Faust" was loaned by a resident in Paterson; but what the prima donna spun as she sang the "King of Thule" air was not flax, but silk, of the kind that is woven in Paterson into fabrics that are the nation's pride. Friday morning the Paterson Call printed a story, asking some one to loan Mary Garden a spinning wheel. No less than twenty-two persons offered to send one to the Armory.

A silent, but important factor in the success of the festival was Mrs. Wiske, the accomplished young wife of the musical director. During the rehearsals and the concerts Mrs. Wiske attended to a multitude of details with the combined skill and patience of a diplomat and a philosopher. Mrs. Wiske is head of the piano department at the Wiske School of Music, but music is only one of her varied talents. Before and behind the scenes she managed to provide every one with the things most needed.

The festival was again under the auspices of the officers of the Fifth New Jersey Regiment; guardsmen, as heretofore, served as ushers at the festival concert, and this year there was no fault to be found with their services.

EMMA L. TRAPPER.

MEMBERS OF THE FESTIVAL CHORUS.

Sopranos: Mrs. H. A. Allen, Florence Antonio, Pearl Bates, Florence Babbitt, Minnie Berger, Elsie Blake, Anna Block, Angelus Blondeel, Mary Brameld, Mabel Brameld, Julia Brain, Mrs. H. Braen, Mrs. J. H. Brown, Florence Brown, Agnes Campbell, Frances Christie, Miss S. M. Claypoole, Teresa Cooke, Loretta Conners, Mrs. H. M. Conover, Grace Cowles, Angelus Crowley, Josephine Cunningham, Mrs. J. W. Dawson, Dolly Delaney, Helen Dodds, Trina Dorman, Bertha Dyson, Minnie Eaton, May Eccles, Jane Elvin, May Fairhurst, Bessie Fairclough, Mrs. S. Fettes, Emma Fichtner, Minnie Fichtner, Sadie Flynn, Margaret Gardener, Antonette Gardener, Doris Garside, Constance Gilpin, Emma Gieson, Anna Glass, Alice Goetz, Mary Grant, Mrs. Frederick Haenichen, Blanche Harding, Ruth Hawley, Christina Hawthorne, Elizabeth Hodgson, Dora Hubbard, Mrs. W. S. Hurd, Mrs. W. C. Jefferys, Eva Johnson, Margaret Johnson, Mrs. H. O. Jones, Frieda Kampschulte, Mary Kelly, Anna Kerr, Mary Kirschner, Mrs. L. C. Kittridge, Mrs. Henry Koert, Mrs. T. Koppelaar, Mrs. Harry Kuenemann, Mrs. John

Langan, Mrs. Albert Linton, Margaret Lumsden, Mrs. Peter MacDonald, Mrs. M. J. Mackenzie, Agnes Martin, Margaret Martin, Mrs. M. Martin, Mrs. Edward T. Manson, Mrs. T. J. McCreery, Ella McGarrity, Jennie McKee, Jennie McCann, Margaret McKerman, Mrs. Grant Merrill, Mrs. W. Merrick, Viola Miller, Hazel Miller, C. Caroline Neighmond, Mrs. M. Newsome, Mrs. R. Parmiey, Mrs. L. Parker, Ruth Pettengill, Bertha Pfeiffer, Louise Philburn, Emma Pickford, Ethel Pierce, Mrs. A. H. Pinkerton, Mrs. C. P. Pintler, Matilda Pounds, Jeannette Post, Margaret Powell, Mrs. T. J. Probert, Louise W. Prior, Amy Putman, Ruth Putnam, Marie Rachel, Edith Ransom, Ethel Reimer, Rose Richards, Devera Russell, Ella May Rutan, Minnie Ryerson, Harriet Ryerson, Elizabeth Scheiber, Augusta Schmidt, Mrs. L. Scheele, Pauline Schlenz, Amelia Schlenz, Florence Seymour, May Simmons, Clara Simister, Minnie Simister, Mabel Smith, May Sommers, Claire Sommers, Elizabeth Sprick, Gertrude Stap, Isabel St. Clair, Sarah Sterling, Christine Sterling, Clara Tillewine, Irene Titus, Elizabeth Thompson, Katherine Tuohy, Mrs. James Valentine, Mrs. P. R. Van Riper, Mrs. J. Van Lenten, Maud Van Allen, Mrs. H. Van Allen, Miss T. Veneman, Anna Veneman, Mary Walsh, Eva Weeder, Mrs. F. Weeder, Minnie Weissert, Margaret Whyte, Miss A. F. Williams, Josephine Winants, Mary Wrigley, Anna Wrigley, Gussie Ziener.

Altos: Jane Adam, Sadie Backus, Christine Bewkes, Bertha Binks, Mrs. M. Bourn, Lina Bryson, Mrs. W. H. Brameld, Mrs. W. D. Braddock, Margaret Brady, Lillian Brown, Imogene Cooper, Bolbina Crowley, Mrs. Charles Dalling, Alice Dakin, Sarah Dakin, Olive Dickey, Mrs. J. Dunkle, Angelina Field, Marion Ford, Ida Ford, Mrs. A. R. Frawley, Alice Hammond, Mrs. William Hammond, Margaret Harvey, Mrs. C. B. Holden, Hazel Holland, Edna Jolley, Emma L. Kennedy, Barbara Koert, Caroline Lawsha, Helen Little, Lillian McCord, Agnes McMurray, Rose Mitchell, Miss M. E. McNeill, Elizabeth Nicol, Elsie Ossenbrunner, Mrs. Grove W. Phillips, Caroline Pipp, Mrs. H. Reid, Julia S. Roberts, Fannie Rowan, Elsie Sculthorp, May Schocklin, Belle Shannon, Mrs. J. Sigler, Jessie Sigler, Mrs. George Small, Constance Small, Olga Snyder, Elsie Stern, May Steele, Elizabeth Van De Wende, Mrs. M. Van der Vliet, Henrietta Van Goor, Mrs. R. Wauwemaker, Mrs. I. Weir, Agnes Weston, May Whiteman, Sarah Wier, Mrs. James Young.

Tenors: Arthur Bailey, William H. Brameld, I. Bregman, William Henry Brownlee, Albert Buch, John D. Cunningham, John Dykstra, Jacob Engelhardt, John M. Florence, Otto Gerlach, John E. Garner, William F. Gordon, William Hammond, William Hardy, H. O. Jones, James



MILDRED POTTER.

dined at the same hotel Thursday and Friday evenings, and returned to New York after the concerts. Theodore Barclay, president of the Manhattan Hotel Company, and Mrs. Barclay attended the festival concerts. Mrs. Barclay is a fine pianist and devoted to music. Hubert L. Cottell, secretary of the Manhattan Hotel Company, also a music lover, attended the concerts.

Mildred Potter's mother chaperoned several young ladies out to Paterson for the Friday night concert.

Augusta Cottlow's taste in dress is unquestioned. The pianist looked very charming Saturday afternoon in a gown of ashes of roses messaline draped with black chif-



NAMARA-TOYE.

Jones, Otto Kritiz, W. H. Perry, Philip Rodgers, C. M. Stanley, John A. Stewart, George Sweet, Otto Tagliabue, John W. Tatton, W. A. Thompson, James H. Valentine, R. A. Wildrick.

Basses: Otto Abele, Edo Anderson, John Backus, Peter P. Bauer, Frederick Beddows, J. S. Binks, Luke Boyd, Frank Bozzelli, Rudolph Brandt, George Broormall, Clifford Bryson, James Chase, Edward Conova, Eugene Correlli, Austin Cowles, Harry E. Davies, Ernest E. Davies, Walter DeBoer, E. E. Dickson, C. H. Garrison, Andrew Harvey, Charles Hauxhurst, Charles Jacobus, Eugene C. Jacobus, C. G. Kittner, Henry A. Koert, Edwin B. Lane, Eugene Lenahan, Albert Linton, Joseph Riva, H. D. Russell, Otto A. Schifferdecker, Harry Sloat, Thomas H.

Smith, Charles Stanley, James Tasney, James Van Emburg, Walter A. Wakefield, J. A. Webster, Abram H. Wright.

MEMBERS OF THE PATERSON SYMPHONY ORCHESTRA.

First violins: Louis Schneider, Edward Meyer, David Gootenberg, Placido Spagnoli, William Small, I. G. Adamsky, Louis Guilfoyle, Charles Moshier, William Woolley. James Tillson. Second violins: James Phalon, Henry Beckman, Paul Frommelt, George Woolley, Frank Crooks, Abe Stern. Violas: William Foxhall, William Haight, A. D. Schaefer, Samuel Holt. Violoncellos: Walter Riley, William Polig, William Pierson, George Eaton. Basses: William Scowcroft, Lester Woolley, William Reed, Louis Fornia. Flutes: Robert Nichols, Frederick Kinnard. Clarinets: George Eaton, Jr., Frederick Nield. Oboes: R. de Rosa, S. Sendling. Bassoons: James Christian, J. C. Koster. French horns: George Butterworth, Frederick Butterworth, Gustav Schmidt, August Schnayerson. Cornets: Martin Saal, Arthur Dunkerly. Trombones: Robert Provan, Louis Saal, Wilbur Wooley. Tuba: Frederick Bologna. Tympani: Frederick Garbaccio. Percussion: George Regelmeyer, John E. Smith.

PATERSON FESTIVAL PATRONS.

Paterson: Hon. Eugene Stevenson, Mrs. Garret A. Hobart, Hon. Wood McKee, F. W. Cowperthwait, Mrs. James Jackson, Mrs. Watts Cooke, John W. Ferguson, F. E. Billsborrow, D. Horatio Snyder, W. O. Fayerweather, A. S. Allen, Philip N. Thorpe, J. Bluntschli, Henry C. Knox, Hon. Michael Dunn, Major I. A. Hall, George H. Mallalieu, F. R. Reynolds, Wayne Dumont, Peter Quackenbush, Dr. Mary Gamble Cummings, Walter B. Johnson, M. D., Francis C. van Dyk, A. J. Rogers, Mrs. Edgar Moore Corbett, Judge Francis Scott, Warren M. Conant, Dr. T. F. O'Grady, Hon. Thomas F. McCran, Joseph Whitehead, August Hunziker, John R. Morris, Frank T. Forbes, Louis Kirsinger, A. D. Vreeland, Mrs. Robert Barbour, Edward T. Bell, C. B. Stranahan, J. E. Barbour, James T. Jordan, Hon. A. F. McBride, W. H. Pruden, D. D. S., Mrs. C. C. Bothwell, Dr. G. A. Giger, Herman Frommelt, George A. Barnes, George B. Dunning, W. H. Kearns, Dr. Margie D. Simmons, Dufford & Vandervoort, Mrs. M. C. van Ness, A. R. Turner, E. J. MacDonald, Mrs. E. Payson Cooke, J. Traphagen Doremus, Mrs. Orestes Brands, Henry Barrett Crosby, Daniel H. Murray, A. F. Leonard, August Kattermann, Judge Joseph Congdon, Dr. J. W. Atkinson, Charles Simon, John B. Mason, Peter S. Barbour, Miss Billsborrow, R. J. Nelden, Robert Williams, Alfred Crew, John Holbach, Mary E. Storms, E. H. Lambert, James Tasney, Mrs. M. Mennell, Miss Hill, A. W. Barnes, Mrs. George B. Dunning, George B. Baker, David MacGregor, Col. Charles Agnew, Dr. John C. McCoy, Charles H. May, Grant Sipp, Ed. H. Smith, Ed. W. Russell, Dr. Robert M. Curtis, Margaret C. Leers, Walter Bamford, C. L. Newman, Mrs. Garret A. Hopper, Mrs. Edo I. Merselis, Eugene Schaefer, Hon. William B. Gourley, Fred Williams, Fred W. Tasney, John H. Reynolds, O. C. Houghtaling, Jemina C. Thompson, Joseph D. Roberts, John A. Stewart.

Passaic: Arthur S. Corbin, Mrs. Victor Louis Mason, Mrs. F. W. Soule, Irving D. Kip, T. M. Gardner, C. Bahnsen, Mrs. W. I. Barry, Mrs. G. Theodore Leonard, F. B. Conant, Samuel P. Vought, John J. Mackenzie, B. G. Volger, J. W. Royer, William T. Noonan, Charles E. White, A. J. Strange, Cornelius C. White.

Ridgewood: Dr. G. Adolph Anderson, Edmund LeB. Gardiner, Mrs. James Keeley, Charles L. Auger.

Hackensack: Hon. Charles W. Bell, Burke Palmer.

Maywood: H. Paul Mehlin, George A. Jaeger, Henry J. Stemme, Dr. Frank Freeland.

Hillburn, N. Y.: R. J. Davidson, Thomas Gould.

Rutherford: William T. Cooper.

Little Falls: M. A. Wray, James Madden, Hon. Henry C. Allen, Charles H. Booth.

East Orange: William H. Brodie.

Clifton: Robert Simpson.

Some prominent subscribers: William D. Blauvelt, W. E. Knipacher, Arthur Freestone, James T. Smart, Dr. Robert F. Dowell, Thomas E. Smith, Mrs. J. H. Jones (Ridgewood), William Spickers, Henry H. Parmelee, George A. Clough (Passaic), Rev. Louis Nicksee (Passaic), Otto J. Strasser (Rutherford), W. Wieda, Mrs. Charles D. Cooke, Edmund G. Stalter, Eugene Zabriskie, George W. Cuff, Dr. T. Star Dunning, Mrs. W. T. Gurnee, Mrs. A. Swan Brown (Passaic), Mrs. Joseph E. de Hote (Passaic), Rev. Clarence E. Macartney, Frank P. Ekins, Dr. Frank J. Keller, G. H. Crawford, Henry J. Scheuber (Hackensack), Agnes Stewart, Frederick Lankering and Dr. Lawrence H. Rogers.

Holding to Sall with Witek.

Franklin Holding, the young violinist who made a successful debut this season, sails on May 9 with Anton Witek, his teacher, to be with him all summer, returning in time to play at the Maine festival conducted by William R. Chapman.

Della Thal in Demand.

Della Thal, pianist, has been in great demand this season, playing at many private functions, recitals and with orchestras. On Friday, May 10, she will be soloist with the Minneapolis Symphony Orchestra, under Emil Oberhoffer, at Streator, Ill. (I. M. T. A.), and will play with the same orchestra at South Bend at the May festival. The Chicago critics after her recital there wrote as follows:

The piano recital given in Music Hall last night by Della Thal had many attractive qualities to recommend it to the attention of the music lover. Not only did the recital give disclosure abilities, musical and technical, of an unusual order, but the program she presented departed far from the beaten track in many of its numbers. The "Sonata Tragica" of MacDowell has had few hearings. It was the first of Miss Thal's offerings. The Brahms intermezzo, op. 117, No. 2, is also rarely given, and the name of Sgambati is almost unknown to our concert halls.

To the performance of the foregoing compositions Miss Thal brought a considerable technical equipment. She has been well and carefully trained, both in Chicago and in Europe, and has acquired first of all that fine and sensitive tone control that is the foundation of pianistic mastery. To this one must add an exceedingly fluent and certain facility in all passages that demand finger dexterity and plenty of strength. Facility, certainty and strength are



DELLA THAL.

qualities that the public takes for granted in all aspirants to pianistic honors. But in her ability to shape and mold dynamic qualitative proportions into musical thought that has life, breadth and symmetry Miss Thal may justly lay claim to something more than ordinary pianistic attainments.—Chicago Tribune.

A program of merit was presented in Music Hall last evening by Della Thal, pianist. Edward MacDowell's "Sonata Tragica," a "big" work that is heard too seldom on the concert stage, was given with grace and dignity, and with intuition for its peculiar beauties that made this interpretation the achievement of the evening.—Chicago Evening Post.

Miss Thal commands a tone of singular purity and sweetness. Her technique is above reproach and her phrasing shows nice discrimination and excellent taste. With her execution of the long and involved work there is little fault to be found.

The Brahms intermezzo, op. 117, No. 2, and the ballade, op. 10, were given sympathetic interpretation. The F minor fantasia by Chopin and his popular prelude, op. 28, No. 17, were introductions to a most commendable reading of the C sharp minor scherzo. All that clean technique and clear understanding could do to make for success was done, the only lack was the lack of ordinary brute force with which to pound out the big climaxes. For this the pianist is not responsible; she has reason to rejoice in it, moreover, for she attained her end by a discriminating use of contrast. There are enough knights of the caldroned fist anyway, and we are rejoiced that a few who put brain above brawn still remain among us.—Chicago Inter Ocean.

As far as the scholastic rendition of any one composition on her program is concerned there is absolutely no fault to be found. She has excellent tone and a well developed technique. She has vigor, tenderness, and a great appreciation of the artistic content of her music. There was little or nothing on her program of last night to which the discriminating critic could point and say that it was not absolutely correct and in the best of taste.—Chicago Journal.

Della Thal, who gave a piano recital last evening in Music Hall, offered a program that was well chosen with a view to displaying several aspects of the pianistic art. It is pleasant to be able to add that the concert giver interpreted that program with considerable success and to the evident pleasure of a fairly numerous and kindly audience.

Miss Thal is clearly a performer of serious purpose. She has—if one must judge by her playing at this recital—looked at music from an artistic rather than from an effective standpoint. The smashing virtuosity that is popular with certain pianists and much beloved by many of their listeners, has presented few attractions to her. A gentle, introspective style is that which would seem to find most favor in the sight of this young pianist. She disclosed many

graces of elegance and charm, and a not unnatural femininity pervaded all.

Chopin's C sharp minor scherzo was admirably done.—Chicago Record-Herald.

Bonci to Close Tour Next Week.

Allessandro Bonci will close his American concert tour on May 16 in Syracuse, where he will sing in Rossini's "Stabat Mater" with the New York Symphony Orchestra. In this second concert tour Bonci has again demonstrated to the music lovers of the principal centers of the United States his right to be classed among the greatest of lyric tenors. At each concert and recital the great singer displayed all the wonderful qualities of voice refinement and diction which have won him fame and glory. Since his first appearance in America, at the opening of the Manhattan Opera House in New York, every appearance of Bonci in opera and concert marked a great artistic success. Everywhere, by everybody, the art of Bonci was praised as unique. Lilli Lehmann, in her book upon the "Art of Singing," considers Bonci the best living exponent of "bel canto." The versatility of Bonci is a wonderful thing.

In operas such as "Puritani," "La Sonnambula," "Barbiere," "Conte Ory," "Don Giovanni," "Elixir of Love," "Don Pasquale," and in many others where the singer must be a master of vocalization and of a classic style of singing, Bonci has no superior. He is also a great interpreter of modern operas, such as "La Boheme," "Tosca," "Le Donne Curiose," "Cavalleria Rusticana," etc.

In concerts and recitals Bonci astonished the musical world by his interesting artistic programs embracing all schools in all languages. A sensational feature was the fact of his good English diction, which was praised by all.

On May 12 he will be the star attraction at the Cincinnati festival, where he will sing in the Berlioz "Requiem," the "Prize Song" and quintet from "Die Meistersinger" in English, and several solos of his repertory. His recent appearances in Boston, Pittsburgh, Providence and Rochester, where he sang the Gounod "Ave Maria" with violin obbligato by Kubelik, was a musical event.

Bonci will sail May 18 on the steamer George Washington to enjoy a few months of rest at his home after a strenuous season. During October and November Bonci will be in Mexico City to sing at the Grand Opera House.

The Mexican Minister of Art wrote an autographic letter to Bonci expressing how the Mexican public is anxious to hear the great tenor. After the season of opera in Mexico Bonci will make a third concert tour in the United States, for which he will prepare a very interesting new program.

All admirers of Bonci are anxious to hear him again in opera and it will not be surprising if such a thing will happen in the near future. Anyhow, if we cannot have Bonci in opera let us enjoy his great art in concert. Au revoir, Bonci, au revoir.

Von Ende Music School.

Although the Von Ende Music School is but two years "young," its activity as one of New York's most serious institutions has already received warm commendation from critical musicians. Here are some of the interesting events given during the past six weeks: March 22, a chamber music recital by Anton Witek, Vita Witek and Heinrich Warnke. The program included a Beethoven trio and Smetana's trio, op. 15. As usual, the interpretation reached the pinnacle of musicianship, with perfect ensemble. April 11, a reception was tendered David Bispham, who gave a short recital in his inimitable manner, singing the "Evening Star," a "Falstaff" aria, Tchaikowsky and other songs. Otilie Schillig, one of Mrs. Von Ende's professional pupils, sang "A Toi" by Bemberg, and several English songs in such artistic manner that the gathering of musical celebrities commented on her beautiful voice and musical instinct and predicted a great future for her. Kotlarsky, Von Ende's remarkable violin pupil, again acquitted himself as a violin star to be reckoned with. April 19, Sigismund Stojowski gave an evening of his own compositions, with the co-operation of Greta Torpadie, soprano; Edouard Dethier, violinist, and Bedrich Vaska, cellist. May 2, Leonora Jackson gave a violin recital, marking her re-appearance, with George Boyle (the pianist who played his own concerto with the Philharmonic Orchestra earlier in the season) playing great works by Franck, Vieuxtemps and others.

Tonight, Wednesday, May 8, the second annual concert of the Von Ende Music School takes place at Carnegie Chamber Music Hall. The public is invited.

"Otello," "Marriage of Figaro," "Flauto Solo," "Der Kuhnreigen," "Stella maris," "Tristan," "Carmen," "Tief-land," "Cavalleria Rusticana," and "Pagliacci" drew large audiences at the Dortmund Opera.

"Tannhauser," "Ich aber preise die Liebe," "Suzanne's Secret" and "Otello" are some of the operas produced recently at Dessau.

RUBINSTEIN CLUB WHITE BREAKFAST.

The eighth annual white breakfast of the New York Rubinstein Club was given in the grand ballroom of the Waldorf-Astoria on Saturday, May 4. Over 1,000 ladies were present, most of them gowned in white. The decorations were green and white; the blossoms of dogwood, apple and other spring flowers in profusion. Tables were spread in all the grand tier boxes as the ballroom floor was overcrowded. During the breakfast Fenrich's Orchestra played and the topical songs of the day were sung between the courses. Near the center of the room was the table filled by the "Old Guard"; fourteen of the choral members who thus style themselves as all have sung in the club for over twenty years. Special decorations and favors adorned this table. Mrs. Jesse W. Hedden was the hostess.

There was also a brides' table specially designed by Mrs. W. H. van Winkle, at which eight young brides were seated.

The souvenirs for the breakfast were dainty opera bags of white satin, woven with the name and dates in silver, and garlands of the club flowers in colors, and tied with silver cord. These bags were woven in Paris by special loom for this occasion. The chairman of the breakfast, Mrs. Eugene Hoffman Porter, on behalf of the club, presented to the president, Mrs. William Rogers Chapman, as a special souvenir of this twenty-fifth season a large diamond added to the club pin which she had worn for eight years. Mrs. Chapman presented Mrs. Porter and Kate Lurch each with a pin set in diamonds, as personal gifts, with her thanks for their valued assistance. Miss Lurch has been a faithful member of the choral for twenty-five years, and Mrs. Porter has been chairman of the breakfast for three years, and is the first vice president of the club.

The twenty young men ushers for the evening concerts

also received special souvenirs in dainty club pins cleverly made into buttons for their coat lapels. The ushers were present in the boxes during the musicale.

The guests of honor seated at the president's table were: Lillian Nordica, Emma Thursby, Clementine de Vere-Sapio, Ellen Beach-Yaw, Carrie Bridewell-Benedict, Mabel McKinley-Baer, Harriet Ware, Mildred Potter, Mrs. William Grant Brown, Mrs. William Cumming Story, Mrs. James Henry Parker, Mrs. John Miller Horton, Mrs. Howard MacNutt, Mrs. N. E. Hulbert, Mrs. Frank L. Perry, Julia E. Noyes, Florence Guernsey, Mrs. A. M. Palmer, Mrs. Simon Baruch, Josefa Schaller, Mrs. John Alton Harriss, Albert W. Cochran and the officers of the Club.

The breakfast committee was composed of Mrs. Eugene Hoffman Porter, chairman, Mrs. F. A. Baggs, Mrs. W. W. Beales, Mrs. Herman W. Booth, Mrs. A. C. Bridges, Mrs. Frank M. Clute, Mrs. Walter Gray Crump, Mrs. Horace E. Fox, Mrs. Edson Browne Fuller, Mrs. C. H. Griffin, Florence Gildersleeve, Mrs. Theodore P. Gilman, Mrs. Samuel Lane Gross, Mrs. John Gilbert Gulick, Mrs. Leonard L. Hill, Mrs. L. Holbrook, Mrs. George H. Iler, Mrs. Charles A. Johnson, Mrs. Leonard Kidder, Mrs. Louis E. Manley, Mrs. Eduardo Marzo, Mrs. H. G. McAdam, Mrs. W. B. McVicker, Mrs. George Walter Newton, Mrs. Herbert D. Schenck, Mrs. Frank E. Sheldon, Mrs. Charles Louis Sicard, Mrs. E. F. Slawson, Mrs. Charles Albert Small, Mrs. C. V. Washburn.

Those serving on the reception committee were: Mrs. Alfred W. Cochran, Mrs. John Alton Harriss, associate chairmen, Mrs. Simon Baruch, Mrs. William Grant Brown, Jessie Drew Beale, Mrs. Francis J. Blodgett, Mrs. W. W. Ford, Mrs. Theodore P. Gilman, Mrs. Morrison Gilmour, Florence Guernsey, Mrs. William Tod Helmuth, Mrs. T. Avery Lamb, Mrs. Junius N. Love, Mrs. G. W. McElhiney, Mrs. R. C. Penfield, Mrs. W. A. Prendergast, Mrs. John A. Renahan, Mrs. H. G. Seeligson, Mrs. Minthorne Woolsey, Mrs. Thomas Sloane Young.

The hostesses of the breakfast were: Mrs. Frederick W. Acton, Mrs. Frank V. Ainslie, Mrs. William H. H. Amerman, Sophronia Anderson, Mrs. Fred Andrews Baggs, Mary Jordan Baker, Mrs. George D. Bangs, Mrs. Edward Hamilton Banker, Helen Barrett, Jessie Drew Beale, Mrs. William W. Beales, Mrs. Frank Jefferson Blodgett, Susan S. Boice, Mrs. Herman W. Booth, Mrs. James Bradley, Mrs. Lawrence F. Braine, Mrs. Charles G. Braxmar, Bessie Braxmar, Mrs. Hall Brown, Mrs. William Cameron, Mrs. Alexander H. Candlish, Mrs. Henry C. Carter, Harriette M. Chadbourne, H. Elizabeth Chadsey, Belle D. Chambers, Mrs. William R. Chapman, Mrs. Francis Clifton Clark, Mrs. Frank M. Clute, Mrs. Alfred W. Cochran, Mrs. George B. Corsa, Mrs. Floyd Crane, Laura A. Cregan, Mrs. Walter Gray Crump, Mrs. George L. Darte, Mrs. Charles L. Dimon, Mrs. Charles William Drake, Mrs. George W. du Bois, Mrs. Robert J. Ehlers, Mrs. Henry Ewald, Mrs. Neal Farnum, Mrs. Albert Noble Faulkner, Mrs. Edson B. Fuller, Florence Gildersleeve, Mrs. Theodore P. Gilman, Mrs. Morrison Gilmour, Mrs. E. W. Grashof, Mrs. H. C. Greanelle, Mrs. John H. Griesel, Mrs. Samuel Lane Gross, Mrs. Hartwell B. Grubbs, Mrs. John Gilbert Gulick, Mrs. Harry C. Halenbeck, Mrs. Albert W. Harris, Mrs. John Alton Harriss, Mrs. D. Oliphant Haynes, Mrs. C. T. Haviland, Mrs. Jesse W. Hedden, Mrs. John Adams Hengerer, E. E. Hermance, Mrs. Leonard L. Hill, Mrs. L. Holbrook, Mrs. Clark Holbrook, Mrs. H. S. Horton, Mrs. Walter B. Hotchkiss, Mrs. G. B. Howe, Mrs. P. V. Hoyt, Mrs. J. Bowman Huff, Mrs. Joseph P. Hughes, Mrs. George Hills Iler, Mrs. Leonard B. Kidder, Mrs. Harford B. Kirk, Mrs. Samuel J. Kramer, Mrs. Frederick J. Lancaster, Mrs. Theodore M. Leonard, Mrs. Edward W. Lowe, Mrs. Smith D. Mackey, Mrs. Louis E. Manley, Mrs. J. Edward Mastin, Mrs. Walter H. McLroy, Mrs. W. B. McVicker, Mrs. H. J. Moyer, Mrs. George Walter Newton, Mrs. L. A. O'Brien, Mrs. Timothy Martin O'Connor, Mrs. Elias S. Osbon, Emma F. Patterson, Mrs. Eugene Hoffman Porter, Mrs. William T. Purdy, Mrs. W. P. Rae, Laura E. Ray, Mrs. Harry Eugene Reed, Mrs. W. M. Richards, Mrs. C. P. Roos, Mrs. James Rowland, Mrs. Herbert D. Schenck, Mrs. Gustave Gordon Schick, Mrs. W. Leslie Scrymser, Mrs. H. G. Seeligson, Mrs. Frank E. Sheldon, Mrs. C. Albert Small, Mrs. L. L. Smith, Mrs. Minor C. Smith, Mrs. Frank H. Sommer, Mrs. Carl A. Spilker, Mrs. John Hudson Storer, Mrs. James A. Taylor, Mrs. Charles F. Terhune, Mrs. Charles Tollner, Mrs. William Jerome Toomey, Mrs. Clifford H. Tuttle, Mrs. Dudley van Holland, Mrs. W. H. van Tassel, Mrs. W. H. van Winkle, Mrs. George Ludlow Walker, Mrs. Robert E. Walsh, Mrs. William J. Wells, Mrs. John A. Weser, Mrs. J. B. Weston, Mrs. Clifford Williams, Mrs. I. N. Williams,

Anna S. Wilson, Mrs. J. Phelps Wingate, Mrs. Armand Wolff, Mrs. Joseph S. Wood.

The menu was as follows:

Grace—Sung by "Old Guard"
Oranges Avec Bar le Duc
"America"
Essence de Tomates, Printanière
"Dixie"
Céleri Olives Amandes Salées
"I Love You Dear"—"Red Widow"
Croustade de Ris de Veau à la Fulton
"My Old Kentucky Home"
Médaille de Filet de Boeuf, Sauce Porto
Pommes de Terre Laurette
"In the Shadows"
Asperges Nouvelles, Sauce Hollandaise
"Oh, You Beautiful Doll"
Pigeonneau Rôti sur Canapé
Coeurs de Laitue à la Russe
"Old Black Joe"
Meringue Vanille, et Chocolat
Petits Fours
Café

"Auld Lang Syne"—Sung by "Old Guard"

After the breakfast the following program was rendered:

Greeting from the president.
Piano solo, Waldesrauschen Liszt
Franklin Cannon.
The Robin Neidlinger
Spring's Imitation Yaw
Spring Flowers Reinecke
With violin obligato by Miss Schaller.
Ellen Beach Yaw.
Ballata, La Donna e Mobile, Rigoletto Verdi
Salvatore Giordano.
Il Bacio Ardit
Take Me Back to Your Garden of Love Osborn
Mabel McKinley.
The Sea MacDowell
Mildred Potter.
Installation of officers.
Im Herbst Franz
Mandolin Debussy
Carrie Bridewell.
Maurice La Farge, accompanist.
Flowers Sapio
Summer Song Sapio
Clementine De Vere-Sapio.
Prologue, Il Pagliacci Leoncavallo
Sig. Trucchi.
Polonaise, Mignon Thomas
Ellen Beach Yaw.
God be with us till we meet again.
Bidkar Leece was the accompanist.

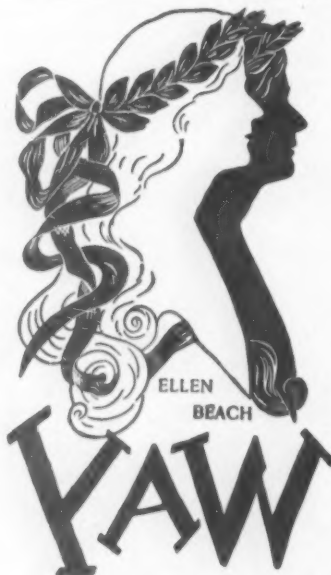
It would have been strange if so beautiful a living garden of flowers had failed to inspire those participating in the program of music. Indeed it is difficult to imagine how one could escape being inspired in facing such a brilliant audience. The singers were in excellent voice in spite of the fact that some arose from the table after partaking of an elaborate repast. Miss Yaw most appropriately opened the program with three spring songs and was tendered a hearty reception. Mr. Cannon played the accompaniments with skill, and his solos also afforded pleasure. Madame Bridewell created a splendid impression and she justly won the generous applause afforded her. Madame de Vere-Sapio, Miss McKinley and Miss Potter further added to the afternoon's enjoyments in no inconsiderable measure. The meeting broke up most reluctantly in order to afford all an opportunity to witness the parade of the adherents of woman suffrage.

The officers for next year are:

Mrs. William Rogers Chapman (Waldorf-Astoria).....President
Mrs. Eugene Hoffman Porter.....Vice-President
Mrs. Samuel J. Kramer.....Vice-President
Mrs. Samuel Lane Gross.....Vice-President
Mrs. Alexander H. Candlish.....Recording Secretary
Mary Jordan Baker (351 W. 114th St.).....Cor. Sec'y and Treasurer

*Elected on April 25 for two years and installed May 4.

The directors chosen were: Mrs. John Hudson Storer, Mrs. Charles F. Terhune, Helen Barrett, Mrs. George Walter Newton, Mrs. William H. H. Amerman.



TOUR OF THE WORLD In America Season 1912-13

Paris, *Le Figaro*—By the warmth of the applause deep homage was paid this admirable artist.
Paris, *Siecle*—One has on closing the eyes the real illusion of a nightingale on a flowering branch.
Paris, *Daily Messenger*—It is not too much to say that since the days of Jenny Lind, a voice of the timbre of Miss Yaw's has seldom been heard.
Naples, *Il Teatro Moderno*—She sings with inimitable art and her success was of the highest degree.
Rome, *L'Italie*—A beautiful carrying voice and excellent method.
Nice, *Le Monde Elegant*—She sings with a perfect classic method with finish and with taste.
London, *Times*—Wonderful command of bravura and virtuosity.
London, *Daily Express*—Lower notes are full and rich—a rare thing in most high sopranos.
London, *Era*—Displayed great artistic feeling.
Manchester, *City News*—The voice is of great charm owing to its variety of tone color.
Liverpool, *Post*—Miss Yaw possesses a voice of sympathetic quality which is used with great art.
New York, *Musical Courier*—Seldom is such artistic interpretation heard, such exquisite shading and phrasing characteristic of the mature artist.
New York, *Tribune*—Makes her appeal on her knowledge of the art of song. Clearness and ease of phrasing, purity and sweetness of tone, a middle register developed, a charming presence and a correct feeling for the music were disclosed in her performance.
Philadelphia North American—To hear Miss Yaw sing the numbers set down for her in the program is to secure an infallible standard of comparison, for she can sing them better than any living soprano now before the public.
Philadelphia Evening Bulletin—She is an artist of serious purpose and one to be reckoned with according to the highest artistic standards.

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Season 1912-1913

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BROOKLYN

BROOKLYN, May 6, 1912.

The Brooklyn Institute announces that Madame Schumann-Heink will open the Institute musical season for 1912-1913, Thursday evening, October 17, with a song recital at the Brooklyn Academy of Music.

Another early announcement for the season in Brooklyn next autumn is the appearance of Fritz Kreisler as soloist with the Boston Symphony Orchestra, under Dr. Karl Muck.

Sunday afternoon, May 5, the Brooklyn Arion, the Children's Choral of the society, gave a concert in Arion Hall. The first half of the program consisted of choruses by Mendelssohn, Werner, Brahms, Pfeil, Nægeli and several folk songs. The solo in Brahms' "Cradle Song" was sung by Lolita M. Raemmele, aged seven. A little play entitled "Scene in the Village School," arranged by Mr. Bachenberg, followed after the concert. The speaking parts were filled by Johann Berwing, as the village schoolmaster, and Henry Kolm, as the minister.

Much enthusiasm was showered down upon those who participated in the concert given Sunday afternoon of this week at the Academy of Music by the Brooklyn Institute Orchestra Class, trained by Arnold Volpe. With Edith Milligan-King, pianist, as the soloist, the program under the direction of Arnold Volpe follows:

Overture, Anacreon Cherubini
Unfinished symphony Schubert
Andante, Symphony No. 6 Haydn
Menuetto, Symphony No. 39 Mozart
Concerto, G minor Mendelssohn
Mrs. King.
Coronation March, Prophet Meyerbeer

The Brooklyn Institute Sight Singing Classes, directed by Carl G. Schmidt, will give its third annual concert at the New York Avenue Methodist Episcopal Church, Sunday afternoon, May 12. The music for the afternoon, as the appended program shows, is made up of selections appropriate for a Sunday concert in a church:

Soprano solo, The Camp by Mount Gilboa.
A Maiden of the Tribe of Judah and Chorus.
Chorus, War Song of the Israelites.
Soprano solo, In the Night Shall My Song Be of Him.
Antiphonal chorus—
At the Dawn.
Scriptural Interlude.
Tenor solo, How Long, O Lord, Wilt Thou Forget Me?
Bass solo, Saul's Presentiment.
Contralto solo, The Witch of Endor.
(A cave in Mount Gilboa. Midnight.)
Duet, contralto and bass, Saul at Endor.
Chorus, Morning and Battle Alarm.
Chorus, The Death of Saul.
Tenor solo and chorus, David's Lament.
Chorus, The Coronation at Hebron. Alleluia! Amen!

Last night (Tuesday) the Tonkünstler Society observed the anniversary of the birth of Johannes Brahms with a special Brahms program at Memorial Hall on Flatbush avenue. Brahms was born in Hamburg, May 7, 1833, and died in Vienna, April 3, 1897. The music for Tuesday night follows:

Sonata III for piano and violin (D minor, op. 108).
Mrs. Carl Hauser and Edwin Grasse.
Songs for soprano:
Frühlingstrost (Max von Schenkendorf), op. 63, No. 1.
Immer leiser wird mein Schlummer (H. Lingg), op. 105, No. 2.
An eine Aeolsharfe (Mörike), op. 19, No. 5.
Meine Liebe ist gruen (Felix Schumann) op. 63, No. 5.
Louise B. Voigt.
Alex. Rihm at the piano.
String Sextet II (G major, op. 36).
Maurice Kaufman and David H. Schmidt, Jr. (violins),
Henry Schradieck and Carl H. Tollefsen (violas),
Frederick Vaska and Gustav O. Hornberger (violincellos).

Is there some analogy between the music of Johannes Brahms and the poetry of Robert Browning? These two geniuses were born on the same date, May 7, though not in the same year. There is, however, a strange resemblance in the portraits of the German composer and the English poet. This is the year of the Browning centenary; the Brooklyn Institute held its Browning centennial meeting last night (Tuesday) at the Brooklyn Academy of Music. The Rev. Dr. Philip Moxom, of Springfield, Mass., delivered the address, and Percy MacKaye contributed an original poem. The most popular Browning verses set to music undoubtedly are those from "Pippa Passes," which the musical world knows as "The Year at the Spring," the setting by Mrs. Beach. This song is

a favorite with many celebrated singers, and is very frequently sung by Galski and Nordica.

Shanna Cumming will sing with the Brooklyn Choir Union at the Thirteenth Regiment Armory, Thursday evening, May 9. The chorus numbers 1,500 voices.

Greco Pupils at the White House.

Donna Easley, soprano, has studied faithfully and well with Filoteo Greco for several years, and on April 27 she gave a song recital on invitation of Mrs. Taft at the White

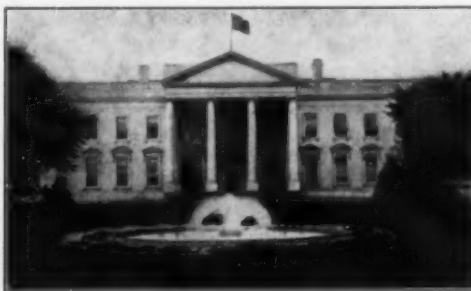


DONNA EASLEY,
Soprano.

House, accompanied by Edith White Griffing, who is also a Greco pupil. The following program sung on that occasion will give some idea of her capabilities:

Com' è Bello (Lucrezia Borgia) Donizetti
Flower Rain Edwin Schneider
Pierrot Jessie Johnston
Love Is the Wind MacFadyen
Caro Nome (Rigoletto) Verdi
Still wie die Nacht Böhm
Ständchen Strauss
Andenken Beethoven
Venite a Danzare Greco

Miss Easley sings with musical warmth, good musicianship, and puts her heart into it; in consequence she grips the ear at once. The voice, carefully trained in true bel



THE WHITE HOUSE.

canto style by the dean of Italian singing teachers of America, Filoteo Greco, has developed into a beautiful dramatic lyric soprano; she is able to do coloratura arias with ease, but behind it one notes the natural dramatic bent of her voice. Dispatches printed in the following New York papers attested to her success at the White House: The Sun, Times, Tribune, Herald, World and American.

April 30, Miss Easley, who has youth and comeliness, gave a recital at the home of Mrs. John Hays Hammond, Washington, before 200 of the representative women of the nation's capital. She expects to make her New York debut in the early autumn. Miss Easley is the daughter of Ralph M. Easley, of the National Civic Federation.

Minneapolis School of Music.

The Minneapolis School of Music, Oratory and Dramatic Art gave the regular Saturday morning recital last week by advanced pupils of Giuseppe Fabbri, assisted by Grace Chadbourne, soprano, and Aletta Jacobson, soprano, advanced pupils of William H. Pontius. Hortense Pontius-Camp was the accompanist. The following program was presented:

Studio in sixth Chopin-Brahms
Studio in G flat major (all 'unisono) Chopin
Mrs. Hendrickson and Miss Nelson.
The Sweet o' the Year Salter
My Dear Salter
Night Song Pontius
Miss Chadbourne.
Nocturne Serrao
Serenade D'Albert
Carneval Grieg
Miss Ekstrom.
Chanson Dell'Acqua
Miss Jacobson.
Berceuse Esposito
Polonaise Serrao
Mrs. Frazier.
L'Amazon Ketten
Marche à la turque (all 'unisono) Rubinstein
Mrs. Frazier and Miss Ekstrom.

Members of the several classes in graduation gave an informal reception and dance in the school hall, Saturday evening, May 4. The committee in charge consisted of Mary Lichter, chairman, Aletta Jacobson, Mabel Rupert, Grace Chadbourne, Ethel Hoff, Margaret Hicks and Wilma Osbeck.

Grace Chadbourne, soprano, advanced pupil of William H. Pontius, assisted at a concert given at Calvary Baptist Church, evening of May 3.

The students of the public school music supervisors' course spent one day last week in the St. Paul public schools, observing practical work.

Mary Bray, pupil of Mr. and Mrs. Charles M. Holt, gave a pleasing graduation recital before an audience of friends last Tuesday night. She was assisted by Helen Guile, soprano, pupil of William H. Pontius, and Florence Brown, pianist, pupil of Carlyle Scott.

Mary Bigelow, Queenie May Buckley, Lora Francois, Maye Mars, Mary McAndrews and Edwin McDermid will appear in graduation recitals in the near future.

Charles M. Holt will give a paper before the National Speech Arts Association at its annual meeting, which will be held in Minneapolis, June 23. The subject of the paper is "College and High School Dramatics."

Mary Bigelow, pupil of Mr. and Mrs. Charles M. Holt, read at the Hancock School in Hamline last week.

Vera Lewis, pupil of Alice R. O'Connell of the dramatic department, read at Buffalo, Minn., last week. Vera Hosted, pupil of Miss O'Connell, read at Farmington, Minn., last week.

Two Virgil Recitals.

Mrs. A. M. Virgil tried the novel experiment last week of giving the same recital two evenings in succession to different audiences. That both of the pupils she presented maintained a high standard during both performances testifies strongly to the solid merits of her methods of teaching. Gwendolin Rees, who had never played before in public recital in New York, showed from the very start that technical difficulties did not stand in her way, nor distract her attention from the true artistic significance of the pieces. The stern grandeur of the "Pathétique" sonata and the subtle beauties of the Chopin nocturne she brought out with true appreciation. Her playing of the "Magic Fire" music was marked by great clearness of the brilliant runs and beauty of tone. In the sextet from "Lucia," for left hand alone, she brought out clear bell-like melody tones, with graceful, flowing arpeggio accompaniment, perfectly executed. Her last number, "Man lebt nur Einmal," she gave in true virtuoso style.

Lucille Oliver, before playing many numbers, demonstrated the results of the Virgil method at the tekniklavier and piano. Her velocity and accuracy were truly wonderful, and interested the audience intensely. She received especially hearty applause for her thoughtful presentation of Bach's "Preamble" and dramatic playing of the C minor nocturne and staccato etude.

Granville as Soloist.

Charles N. Granville will be soloist with the Long Island Choral Club, John C. Dempsey conductor, on May 9.

He will sing Valentine in "Faust" at Providence, R. I., May 21, Choral Society, Jules Jordan conductor. He will sing the part of Jesus in Franck's "Beatitudes," at Peacedale, R. I., May 22, with the local choral society, Jules Jordan conductor. He gives a recital at Caldwell College, Danville, Ky., on May 31, and is soloist with Edouarde's Band at Ashbury Park in July; also at the festival at Round Lake, N. Y., A. Y. Cornell conductor, August 8, 9 and 10, in Gounod's "Faust" and "Redemption."

CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,
Phone, Avon 2923-R.
CINCINNATI, O., May 4, 1912

The May music festival, which opens Tuesday, May 7, in historic Music Hall promises to be unusually successful. The mail orders alone ran close to \$10,000 and the receipts for the boxes added another \$5,000. The local subscriptions were very heavy and today, three days before the festival begins, the house is sold out for Tuesday, Friday and Saturday nights, with only a few scattered seats left for Wednesday night and the Thursday and Saturday matinees. Although the public has responded nobly and insured a large attendance the May Festival Association does not expect to make money. This year the expenditure for artists is larger than ever before in the history of the festivals. Each soloist is provided with two understudies; about the only person who could seriously inconvenience the Festival Association by getting in front of a swiftly moving taxi is Conductor Frank van der Stucken, who has no understudy. Alfred Hartzel, who has drilled the chorus for two years in the absence of Mr. Van der Stucken in Europe, is receiving congratulations from all sides on the perfect result attained. Most of the 700 children who will sing Benoit's beautiful cantata "Into the World" on Friday night, May 10, are pupils of Mr. Hartzel in the public schools. Of the soloists, Herbert Witherspoon and Clarence Whitehill were the first to arrive, reaching Cincinnati Friday in order to hear the rehearsals of Wolf-Ferrari's "Vita Nuova" sung by the children's chorus. Jan Kubelik, who was passing through the city, stopped over a few days to visit with his distinguished fellow musicians arriving for the festival. With everything in readiness for the biennial feast of music Cincinnati awaits the expected guests. There has been some criticism of the programs, which are undeniably heavy and rather better fitted for the edification of musicians and choral conductors than the general public; yet the sweet voices of the children and the melodious excerpts from the "Meistersinger," with which the festival closes, cannot fail to charm even those who find "The Beatitudes" and Berlioz's "Requiem" too much for their mental assimilation.

Lafrances Wilson, soprano, will give her graduation recital at the Cincinnati Conservatory of Music Thursday evening, May 9. She will have the assistance of Harold Morris. Elizabeth Hewett, reader, will be heard in her graduation recital at the Cincinnati Conservatory of Music on Monday evening, May 13. Miss Hewett will have the assistance of Harry Kaplun, cellist. Last Monday evening Wilhelm Kraupner and Leo Paalz offered a program of wide interest, consisting largely of novelties and seldom heard arrangements of two piano compositions at the Cincinnati Conservatory of Music. A large audience testified its gratefulness for novelty and the program was most interestingly presented. Much interest was centered in the A flat romance by Carl Thern, full of poesy and the glamor of romance, and the E flat minor variations of Sinding, given with much spirit and bravura. The "Hexameron" fantasia and the twelfth Hungarian rhapsody of Liszt closed the distinctive program brilliantly amid the enthusiastic plaudits of an audience which completely filled Conservatory Hall. The soloists who will appear with the Cincinnati Conservatory Orchestra, Pier Adolfo Tirindelli conductor, on Thursday evening, May 16, are: Lafrances Wilson, soprano; Cornelia Munz, violinist; Ralph Courtwright, violinist; Marion Belle Blockson, soprano; Howard Holt, violinist, and Elizabeth Martin, pianist.

A singularly beautiful recital was given by students of the College of Music Tuesday evening, when the class of Romeo Gorno were heard to excellent advantage in piano selections, assisted by Bertha Stafford, soprano, and John L. O'Connor, tenor, both from the class of Lino Mattioli. Ethel Huber played the Tchaikowsky nocturne and Poldini's "Marche Mignon" intelligently. Elvira Voorhees gave a charmingly poetic interpretation of the Chopin prelude in D flat and two arabesques by Debussy, one in E and one in G major. Eleanor Brogle gave a brilliant and musical presentation of the Bach bourree (transcribed) from the violin sonata, and the MacDowell polonaise. Nell Rowlett's offerings of "Hark! Hark! the Lark," by Schubert-Liszt, and Raff's valse caprice in C, were gratefully received, while a conscientious reading, as well as a finished technic, emphasized the performance of the Brahms intermezzo and ballade and a Chopin etude, by Howard Hess. Of the vocal selections, Mr. O'Connor's voice, of beautiful sympathetic quality, showed to its best in Barthelmy's "Triste Ritorno," which he sang with fine effect. Miss Stafford sang "Pace, Pace" (from "Le Forza del Destino"), by Verdi, which proved one of the best things this talented young singer has accom-

plished in recital for some time. The quality is pure and pleasant, becoming more powerful, and at no time did her singing seem lacking in reserve force. The next recital of Romeo Gorno's piano class takes place May 14. The College of Music will present pupils from the class of Albino Gorno in three evenings of piano music the week of May 19. A matinee program will be given on the afternoon of the 20th, while two evening recitals will be given on the 22d and 24th. May 15 the College of Music will present advanced pupils from the class of Johannes Miersch in a violin recital. The excellent impression which Mr. Miersch's younger pupils made in a recent appearance is still fresh in the minds of those who enjoyed the performances, so that the coming presentation of the advanced class is awaited with all the more interest. During the May festival there will be a total suspension of students' recitals and concerts at the College of Music in order to allow the students to take advantage of the opportunity to attend the festival.

Mr. Herrmann, concertmaster of the Cincinnati Symphony Orchestra, and Julius Sturm, first cellist, will spend the summer in Europe. JESSIE PARTLON TYREE.

Cleo Gascoigne's Success.

The New York Press recently said of Cleo Gascoigne, the talented artist-pupil of Baernstein-Regneas:

Cleo Gascoigne, the little New York girl who has been singing with the Metropolitan Opera Company this season, is looking forward to a concert career as well as success in opera. She already has appeared in concert work this spring and has given two recitals. Miss Gascoigne is scarcely five feet high and weighs only seventy pounds, but her voice, clear and with great carrying power, is like that of an older soprano of big physique. Her best tones are in the upper register, in which she warbles an entire number without apparent effort or fatigue. In timbre she has a voice not unlike that with which Tetrazzini startled New York audiences a few seasons ago. Although in stage work for several seasons, in which she appeared in juvenile companies singing the lighter operas, Miss Gascoigne did not, until two years ago, seriously consider grand opera. At that time she became acquainted with musicians who saw the possibilities in so small a person, possessed of a voice of such great promise. Since then she has been studying with greater things in view. Last fall she sang for the Metropolitan Opera House experts and immediately was engaged for the season.

Birkeroed Recital.

Holger Birkeroed gave a recital at Plainfield, N. J., on April 22, which delighted a large audience and won praise on all sides. The press commented thus:

He was in fine voice and charmed everyone present. The program was one that displayed to advantage the singer's powers of interpretation. Especially noteworthy was his singing of "Archibald Douglas" and the "Pagliacci" prologue.

A majority of the songs were sung in Birkeroed's native language, but in two or three instances he favored with English renditions and this was warmly appreciated by the audience.—Plainfield (N. J.) Daily Press, April 23, 1912.

Never before has a Plainfield audience responded to an artist as they did, and Birkeroed covered himself with glory in the rendering of the difficult and varied program.

Birkeroed proved himself to be an artist of the very first class, and the opinion amongst musicians present was that Plainfield has never had such a treat before.

His rich sympathetic voice filled the hall and the masterly interpretation of the songs held his listeners spellbound.—Plainfield Courier-News, April 18, 1912.

Another Sulli Pupil Winning Fame.

Giorgio M. Sulli, of 1425 Broadway, New York, is overwhelmed with joy over the success his pupil, Tarquinia Tarquini, is having at Covent Garden, London, as Carmen, which she sang for the first time in her career. She not only studied voice with Sulli in Florence, but also acting, and he insisted upon her becoming a grand opera singer, though her family and friends believed she had not all the requisites. Last fall in Milan she created the leading role in the new opera "Conchita," by Zandonai (which she will sing in London this season), and last month the public of San Carlo in Naples was captivated by the fine interpretation she gave of Salome, the difficult Strauss heroine.

As she has received the most flattering press criticisms both as a singer and an actress, Sulli has every reason to be proud of her. It is rumored that Tarquinia Tarquini will be heard in this country next season.

Sarto Preparing Programs.

Andrea Sarto has begun to coach again with Baernstein-Regneas of New York, preparing recital programs for next winter. Mr. Sarto has been in great demand for the "Stabat Mater," as he has sung in it four times, and three performances of the Verdi "Requiem." His engagements for April were: April 3, private, Brooklyn; April 5, "Stabat

Mater," Brooklyn; April 7, "Christ the Victor," Brooklyn; April 9, private, New York; April 11, Carnegie Hall, New York; April 13, Aeolian Hall, New York; April 14, Verdi "Requiem," New York; April 25, "Frithjof," Passaic, N. J.; April 28, Verdi "Requiem," New York; April 29, private, New York.

Vianesi's Grave in Greenwood Neglected.

When Auguste Vianesi died in New York some years ago his remains were interred in Greenwood Cemetery, Brooklyn, and since then nothing seems to have been done to mark the final resting place of a man who was at one time a prominent figure in the musical world. Those who recall Vianesi will remember him as one of the leading opera conductors in this country and Europe. Vianesi conducted opera at Covent Garden, London, for twelve years, and later succeeded Altes as conductor at the Opera in Paris. He also conducted opera at Drury Lane, in London; in Moscow, St. Petersburg and for many years in New York. When he retired from the operatic world he accepted a place as head of the vocal department in the National Conservatory of Music in New York. After he left the conservatory he taught privately until his final illness, which terminated a useful and honorable career in the cause of music. Nevertheless, Vianesi died poor, leaving just enough to pay his debts and the cost of a modest funeral and interment.

Mrs. Antonio Bellucci, wife of the first clarinetist of the Metropolitan Opera Orchestra, recently visited Greenwood Cemetery, and recalling that her old friend Vianesi was buried there, she made it her business to visit his grave. To her surprise and sorrow she discovered that the late maestro rested in an isolated part of the cemetery and that his grave in particular, was in a sadly neglected state and that no headstone marked his last resting place.

Signor Bellucci and Mrs. Bellucci (she is an American of German descent) attended the music festival in Paterson last week, and it was there that Mrs. Bellucci informed THE MUSICAL COURIER representative, an old acquaintance by the way, that she hoped by next autumn something would be done to honor the memory of the late Auguste Vianesi.

"We must do something; give a concert or take up a collection, enough at least to buy a simple tombstone for the late Mr. Vianesi's grave and to secure sufficient funds so that friends can arrange with Greenwood gardeners to care for the place from time to time. It was Signor Vianesi who brought my husband to this country, and he had many friends in America who, I am sure, will gladly contribute or aid in planning a benefit for the purpose of raising a few hundred dollars to cover the cost of some kind of a tablet over the small plot of earth that holds his remains."

Waldo's Newark Recitals.

Helen Waldo (recently returned from a fine trip to the Pacific Coast, her "Child Life in Song" attracting large houses) gave her eleventh recital program May 6, in Newark, N. J., which speaks for itself and her popularity. May 10 she gives a similar recital in Freehold, N. J., her third appearance in that town. This recital is something which old and young alike enjoy, for it makes a wide appeal. The singer appears in three costumes, as a child of the crinoline period, as a present-day child, and as her own charming self. She sings songs of all nations, in their languages, and talks of each song in both wise and witty fashion. There is snap and go in it all, and a program which amuses, instructs and educates. This college girl is blessed with brains, good looks and voice, and she makes the most of her natural and attained accomplishments.

Foster & David Attractions.

Foster & David have announced the following attractions for next season: Eleanor de Cisneros, Chicago Opera Company; Marguerite Starell, soprano, Chicago Opera Company; Lucia Dunham, soprano; Ruth Harris, soprano; Corinne Welsh, contralto; Harriet Ware, composer-pianist, and John Barnes Wells, tenor in joint recitals; Frank Ormsby, tenor; Arthur Philips, baritone, London Opera Company; Clayton Robbins, baritone; Frederic Martin, basso; the Olive Mead Quartet; Marie Nichols, violinist; Annie Louise David, harpist; Hans Kronold, cellist, and the Volpe Symphony Orchestra, Arnold Volpe, conductor.

Bogert Substitutes for Bispham.

David Bispham was to have spoken at St. Mark's Church, New York, last Sunday afternoon, but at the eleventh hour sent word that he would be unable to be present. Walter L. Bogert substituted with an interesting program of folk songs.

More Musical Sailings.

Leonora Sparkes, May 4, on the Caronia; Olive Fremstad, Arthur Nikisch, Elena Gerhardt, May 7, on the Kaiser Wilhelm der Grosse.

Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Boston Music Company, Boston.

"GETHEMENE." Symbolic rhapsody for chorus of mixed voices and orchestra. By Gustav Strube.

This composition is exactly described by the title, symbolic rhapsody, and any one who looks for the usual choruses and solos will be disappointed. The voices are used somewhat after the manner of the woodwind in the orchestra. The surging music never stops. From time to time the voices enter with a note, a chord, or a phrase, with all possible license and freedom from the conventional rules of part writing. In fact, we are of the opinion that many of the clashing harmonies were discovered on the piano. The voices of the chorus will frequently be uncertain in attacking some of these intervals and discords. In other words, the voice parts are sometimes more instrumental than vocal in so far as the exact intonation of peculiar discords is concerned.

Of the accompaniment we cannot properly judge until we hear it. We know that many of the biting discords will be softened when played by the softer toned instruments of the orchestra.

A work as modern in harmony as this and so full of strange discords should be more correctly printed than this is. On page 48, for instance, the fourth measure for the right hand needs a flat before the A. The second measure of the left hand part of the last line on the same page requires a sharp before the G. There are two mistakes on page 74, and two on page 75, as well as others which we have discovered casually while reading the work.

White-Smith Music Publishing Company, Boston.

"FOUR ESTHETIC DANCES," for piano. By Francis Hendriks.

The composer calls these pieces "Four Dances Esthétiques," and it may show a little vanity on our part to make a display of our knowledge of English by translating the word esthétiques and changing the polyglot title to English prose. These "Quatre danses esthétiques" are called, "Tristesse de la Lune," "Parfum exotique," "Le Destin" and "Rayons de Soleil," with sub-titles in the vulgar tongue—"Sadness of the Moon," "Exotic Fragrance," "Fate," "Sunbeams." We will not go so far as to say that those who like this kind of music will prefer French to English titles, because that might be construed into an expression of contempt for this music. With the music itself we have no fault to find. It is melodious, full of pleasing harmonic changes, well written with respect to the best sonority of the piano, and without any unnecessary difficulty. Such music as this ought to appeal to all students of the piano, and teachers of the instrument. Francis Hendriks has happily combined the classical spirit with modern harmony and technical brilliancy.

E. Demets, Paris.

"LÉGENDE" for violin solo with accompaniment for orchestra. By Blair Fairchild.

This composition will not present any great obstacles to the average good violinist. There are no perilous passages in harmonics, no complicated double stopping, scarcely any octaves. It is, in fact, an eminently melodious work interspersed with brilliant and effective passages that will be heard when played, because of the judicious reserve shown in the orchestration. Blair Fairchild does not make the soloist struggle with a difficult passage and then cover that passage with the blare of trumpets and the din of drums. As a matter of fact, the trombones and tubas could have been as well left out. The composer introduced them merely because all concert orchestras have them, and not because they are necessary to accompany a violin solo. The legende is about as long as the principal movement of a standard concerto. After the first thirty-six measures, lento, are finished, the movement is continuous to the end.

"SCHERZO-SERENADE," for cello solo, with accompaniment for orchestra or piano. By René Schidenhelm.

There is a wholesome air of health and genial spirits in this scherzo-serenade which will make it please the au-

dience that hears it properly played. The difficulties are moderate, but the work demands a robust tone and rhythmic energy.

"LIED," for two cellos, with accompaniment for piano or organ. By René Schidenhelm.

This work is simple enough, so far as mere notes are concerned, but the key of six flats and the abundance of expression marks will prove embarrassing to amateur cellists. It is in style something like Schumann's F sharp major romance for piano solo.

"BALLADE," for cello solo, with accompaniment for orchestra or piano. By René Schidenhelm.

This is a genuine concert solo, full of many and varied difficulties which only an accomplished artist need attempt. It is not mere virtuoso music, however; for the themes and thematic development take up far more space than the arpeggio passages and double stopped passages do. We commend this work to the attention of professional cellists who are in search of a solid, yet brilliant work, in modern style.

Ed. Bote & G. Beck, Berlin.

"GRÜNFELD-ALBUM," consisting of selected piano pieces. By Alfred Grünfeld.

These delightful, brilliant and effective piano solos by the popular society pianist of Vienna, Alfred Grünfeld, are bound to find favor with all the pianists and piano students who happen to meet with them. There are eight numbers in the album, named, respectively, "Sérénade orientale," "Petite Valse," "Mazurka à la Viennois," "Romance," "Sérénade Napolitaine," "Chanson sans paroles," "Valse mig-

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W. H. Oetting, Pittsburgh, Pa.

"MEDITATION," for piano. By William H. Oetting.

This simple, melodious, short and smoothly written little piano solo will be of service as well as of interest to amateur pianists at any time. It is to be hoped, however, that the composer will get his compositions published and handled by an established publishing house. It is very difficult for a composer to place his own works to advantage, no matter how meritorious those compositions may be.

The People's Music Publishing Company, Chicago, Ill.

A group of songs or cantillations by Natalie Whitted Price.

These compositions entitled "The Patchwork Quilt," "Mammy's Lullaby," "Mammy's Little Soldier Gal" and "Sassy-Faced Sophia," are called cantillations because they may be interpreted through the speaking voice with accompaniment. They are sometimes called musical monologues, which art is now much in vogue, and this group is especially adapted to this mode of musical expression. They show constructive skill, technical knowledge and excellent grasp of the context of the poems, which in themselves are charming. They are free of that commonplaceness which so often characterizes songs of this class. The lullaby is particularly clever and the theme of "Dixie" is introduced effectively in "Mammy's Little Soldier Gal."

Parlow to Sail June 8.

Kathleen Parlow plays for the Springfield festival (return engagement) on May 10, and also for Carl Stoeckel in Norfolk, Conn., on June 6, sailing for England on June 8. She will be in America again January, February and March, 1913.

Music in Prague.

The Bohemian capital will have a musical May Fest, with these operas among the numbers: "Rigoletto," "The Masked Ball," "Africaine" and "Ernani"—three Verdi's and one Meyerbeer.

MUSICAL DALLAS.

DALLAS, TEX., April 27, 1912.

The choir of the Church of the Blessed Sacrament, under the direction of Mrs. M. W. Florer, gave a sacred concert at the Texas Baptist University Hall, April 19. They were accompanied by Hans Kreissig, pianist.

Hans Richard, pianist, appeared in Dallas on the evening of Monday, April 22, at Scottish Rite Cathedral under the auspices of Scottish Rite Cathedral Association for the benefit of the organ fund. He played to a large and enthusiastic audience.

There was an interesting song recital given at Bush Temple, April 20. Clarence Ashendon presented to the audience Hallette Searcy, his advanced pupil, assisted by Fern Hobson, violinist, advanced pupil of Carl Venth, with Alice K. Ferguson as accompanist. Many music lovers and critics were present, all of whom were generous and enthusiastic in expression of approval and appreciation.

The Dallas Symphony Orchestra played to a large and appreciative audience. Erma Beck rendered Beethoven's concerto for the piano. Miss Beck is a Dallas girl who studied with Mickwitz and later with Burmeister in Berlin. Hallette Searcy, soprano, sang "Vilanelle," by Dell'Acqua.

Harold Abrams, manager of Dallas Symphony Orchestra, was elected president of the Orchestral Association at a meeting of the board of directors held at Bush Temple, April 24.

The Wednesday Morning Choral Club gave a concert April 24 to quite an assemblage of friends, under the direction of Mamie Folsom Wynne.

A benefit concert for the Dallas Symphony Orchestra was given Friday evening, April 26, at the Columbia Club. Carl Venth, violinist; J. Wesley Hubbell, tenor, and Morris W. Velsey at the piano were the artists presented.

The Dallas High School Glee Club gave its Friday evening annual concert under the direction of Helen Cason and Prof. Thomas Kendrick, assisted by Clarence B. Ashenden.

In the issue of April 24, Mr. and Mrs. Walter I. Fried were mentioned as singers instead of violinists.

HERMAN COHEN.

Oklahoma Music.

ENID, OKLA., April 29, 1912.

Enid music lovers had the pleasure of hearing the well known "Roney Boys" of Chicago recently. It was altogether a very pleasing performance, the boys being in splendid voice. The concert was given under the auspices of the Episcopal Church. Rev. Russell is an advocate of boy choirs and his church has the distinction of having the only boy choir in the State of Oklahoma. Mrs. George Lee Southard is the organist, under whose direction the twenty-two boys are doing very creditable work. The soloists are Horace Justin Houghland, M. Ebaton Demrall and James Yake.

The public of Enid had another delightful evening at the violin recital given in the Christian University Auditorium by Claudia Zollars Page, of Warren, Ohio, and the daughter of Dr. Warren, of that town. Her training is being carefully guided and she expects to study under Auer next year. She presented the following program, playing the Bruch concerto with dignity and depth of tone: "La Folia," with cadenza by Leonard, Corelli; fantasia from Garden Scene, "Faust," Gounod; "Caprice Viennese," Kreisler; "Der Schmetterling," Hubay; concerto in G minor, Bruch; "Mon cœur soupire" ("Figaro"), Mozart; menuette, Beethoven; "Pierrot" serenade, Randegger; "Zigeunerweisen," Sarasate.

E. A. H.

Two Bispham Stories.

In David Bispham's experience many amusing things occur. He tells, for instance, of a foreign orchestral musician, who on arriving in America subscribed immediately for Harper's Magazine, under the impression that it was a musical journal.

On Mr. Bispham's last visit to England he visited the old cathedral at Wells, and with the organist went to the organ loft for a little quiet music. As they mounted the winding staircase, an ancient verger in an old fashioned gown and skull cap, pointed to some scaffoldings surrounding a part of the organ and said solicitously: "Mind your 'ead, sir, mind your 'ead. They've been doing summat to the horgan, sir. They've taken out the old matics, hand 'ave put in the new matics, sir."

Felix Woyrsch's "Three Böcklin Fantasies," for orchestra, was well liked recently at Cassel, Germany.

MUSICIANS HONOR ARTHUR NIKISCH.

Many prominent musicians of New York assembled at the Hotel Astor last Friday evening to do honor to Arthur Nikisch, on the occasion of a dinner given to him by the Bohemians in the North Ballroom. The event will linger long in the memory of all those who were present. At 7.30 a fanfare on the trumpets announced the presence of the distinguished guest. As he wended his way through the cheering and applauding crowd, Nikisch evidently was strongly affected and it was many minutes before the toastmaster, Rubin Goldmark, was able to secure quiet.

At the close of the dinner the toastmaster welcomed Nikisch and paid him honor in a very appropriate address, to which the great conductor made reply in German, a reply instinct with emotion so great that at one time Nikisch was unable to restrain his tears. He paid high tribute to the music and the musicians of America and said, among other things, "I had little dreamed that after nineteen years' of absence I would be remembered as on this occasion. The reception I had throughout the country and, above all, this dinner tonight, proved that I have not been forgotten." Charles Steinway was the next speaker and dwelt effectively upon the importance of Nikisch as a universal and cosmopolitan musician, also referring appropriately to Mr. Fales, who made possible the visit of Nikisch and the London Symphony Orchestra.

Marcus Halperson, critic of the Staats Zeitung, delivered a fluent and spicy address in German which evoked much laughter and applause.

At the conclusion of the speaking the toastmaster announced that a few members of the London Symphony Orchestra had remained behind unknown to Mr. Nikisch and would play for their conductor a new version of the "Tannhäuser" overture. This afforded hilarious amusement inasmuch as the orchestra was composed of wind instruments and a very vociferous battery. The real hit was made, however, when a double of Nikisch appeared as conductor and counterfeited his movements on the platform with much cleverness. Nikisch at first was startled, then amused, then enthusiastic, finally leaving his seat and rushing to the platform to embrace "himself." The entertainment was further extended by other high

jinks contributed by Charles Stafford and Leon Rogere. Of course, everybody had to meet Nikisch and express pleasure in having had the opportunity of listening to him and the great orchestra which accompanied him.

Several letters were read from those who were prevented from attending, and the following translated poem was read, written by Adele Lewing:

Hail! Master Nikisch, thou glorious man!
Warmly the New World greets thee again!
Ah! but we've missed thee through the long years,
And today's glad reunion stirs joy—and stirs tears.

Thou teachest anew the masters of old;
For them deep reverence our hearts do hold!
Cleansed and ennobled through music divine
Made temples of God through efforts of thine!

Like a general leading his men on to war,
Who joyously plunge through death's open door,
Inflamed by thy spirit, thy genius, thy soul,
Thy men win the laurel, perfection's their goal!

Thanks, Master Nikisch, from the Red, White and Blue,
For the bright rays thou sendest from thy art so true,
For great revelations that calm ev'ry strife,
For new spirit stirring this world to new life!

Among those present were: Charles Steinway, Efrem Zimbalist, Harold Bauer, Rafael Joseffy, Howard Pew, manager of the London Symphony Orchestra-Nikisch tour, Carl Bitter, Rudolph Schirmer, August Fraemke, Warren R. Fales, Arnold Volpe, Henry Holden Huss, Arthur Whiting, William C. Carl, Sigismund Stojowski, Clarence Dickinson, Elliot Schenck, Frederic Mariner, W. J. Henderson, Arthur Nevin, Alfred Hertz, Alexander Lambert, David Mannes, Winthrop Rogers, Ernesto Consolo, Richard Aldrich, Max Liebling, Sigmund Herzog, E. H. Behrens, Henry H. Flagler, Paul W. Warburg, Max Fuchs, Carl Deis, Berthold Neuer, Heinrich Meyn, R. E. Johnston, Joseph E. Weber, Spencer T. Driggs, C. E. Le Massena, Carl Tolleffson, Walter L. Bogert, George F. Granberry, Max Heinrich, Victor Harris, Bernard Sinsheimer, Nicholas Elsenheimer, Heber MacDonald, Victor Flechter, Carl V. Lachmund, Dr. Felix Cohn, George Hammerschlag, Ernest Behrens, Dr. Baumfeld and Dr. Cornelius Rübner.

Song" (in Italian), which is very much like a bel canto aria and which showed how brilliantly Madame Rider-Kelsey can use her voice. She was applauded so insistently that she sang a French song as an encore.

Madame Rider-Kelsey left Toledo immediately for Cincinnati where she will appear on four programs at the festival. From Cincinnati she will go direct to the Pacific Coast for a series of seven concerts, beginning in Seattle, Wash., on May 17.

Karl Schneider Conducts with Success.

At Philadelphia on Saturday evening, April 27, the Fortnightly Club gave its last concert of the season. A brilliant audience taxed the house to its utmost capacity. The program was practically a request one, opening with Wagner's "Pilgrims' Chorus." Of the three new numbers the two Scotch folk songs, "My Love's in Germanie" and "Jessie," proved to be of the most interest. The club's singing under Karl Schneider's baton was superb. From the most delicate pianissimo to the thundering fortissimo the tone production was most finished and a source of delight to the audience. Mr. Schneider conducts the chorus as he would an orchestra and has succeeded in making it follow his baton like skilled musicians. The one sad line underlying the program was the fact that Karl Schneider had resigned and was conducting the chorus for the last time. After the concert there was a touching farewell behind the curtain, the men literally wringing Mr. Schneider's hand in their "good night"—not "good bye"—as they put it.

The club was assisted by Thaddeus Rich, whose violin work was much applauded. Miss Combs, soprano, also came in for a share of the applause.

MacDowell Scores for Cottlow Wedding Present.

Augusta Cottlow, the American pianist, who is to be married quietly in New York early next month, has received a letter from Mrs. Edward MacDowell, in which the widow of the great American composer thanked Miss Cottlow for her loyalty to MacDowell's memory, and adding that she would present the pianist with a number of original MacDowell scores as a wedding present.

Miss Cottlow has played works by MacDowell at nearly all of her recitals in the present tour, and for some years has been recognized as one of the authoritative interpreters of MacDowell's compositions.

No invitations will be issued for the wedding, nor will any information beyond a few details be given out to the

papers. The bridegroom is Edgar A. Gerst, a native of San Francisco, who has been studying singing in Europe for seven years. Mr. Gerst, now in Berlin, will leave Germany for New York within the next fortnight. The nuptials will be celebrated in the presence of the two families and a few intimate friends. Mrs. Cottlow, the mother of the prospective bride, in speaking with the writer, stated: "We shall not even have cousins at the ceremony; it will be very quiet; my daughter dislikes any fuss at such times, and we have all agreed with her that it shall be a very private affair."

After the ceremony the newly wedded pair will sail for Germany. Their home for the next two years will be in Berlin, where Mr. Gerst will sing and the bride will continue her professional engagements. The report that Miss Cottlow would retire from the field was untrue; the pianist will continue her work under the name which has made her famous.

Mr. Gerst is a basso and reputed to be a musician as well, with fine prospects ahead. Among the bridegroom's possessions is a big ranch out in California which he inherited recently.

Laura Graves Under Hanson Management.

Laura Graves, the contralto, who spent four years studying in Germany and England, is back in America, and for the next season will be under the management of the Concert Direction M. H. Hanson. Miss Graves is remembered in New York, where she appeared at concerts and was favorably received.

Miss Graves will sail from New York, May 16, on the steamer Amerika; she has planned to spend the summer in Paris and Germany preparing her programs which she is to give in this country next season. She will return to America in October.

Some of her European press notices are appended:

The singing of Laura Graves was much appreciated.—London Daily Telegraph.

Laura Graves, who made her first appearance at the Promenade Concerts, displayed a contralto voice of splendid quality.—London Pall Mall Gazette.

Laura Graves gave a sympathetic rendering of "The Enchantress" and Hullah's "Three Fishers."—London Standard.

Laura Graves, a contralto with a fine voice, was well received.—London Globe.

Laura Graves, a clever and thoughtful singer, gave three Wagner numbers.—London Musical News.

Laura Graves has a sweet and mellow contralto voice of considerable power and breadth of tone, in which she displays much variation. She sang songs of Brahms, Schubert and Elgar, and gave



MADAME RIDER-KELSEY.

on some instrument of infallible adjustment rather than on that uncertain reed, the human throat. She is a singer of the new school, singing to give pleasure by true expression rather than to create astonishment by volume, by flourish or by top notes. Yet this conservatism brings its reward, for in the "Water Fay," the last song on the program, Madame Rider-Kelsey did astonish the house by singing high notes so high, so true and so full that the volume of the Eurydice Chorus could not drown it. The soprano's songs consisted of four in German, five in French, an old English group and a group containing La Forge's "Spuk" (in German), the same composer's "Shepherd" (in English) and the Strauss-La Forge "Waltz



Photo by Sarony, New York.

LAURA GRAVES.

a charming and vivacious rendering of the former's "Vergeblich's Ständchen."—Chislehurst Times.

Laura Graves sang Hatton's "Enchantress" with a good deal of effect. She has a contralto voice of big range, of excellent quality and well produced.—London Planet.



Arthur Niklsch Dinner at Hotel Astor, New York, Friday Evening, May 3, 1912

LONDON

The Redbourne Hotel, Great Portland Street,
LONDON, W., England, April 26, 1912.

How to give "Carmen" without a Carmen still remains among the mysterious and unsolved questions in the archives of Covent Garden's more recent years of operatic history. April 20 inaugurated the annual opening of this interesting old house, and for its premiere it selected Bizet's ever popular opera. Hopes had been stimulated that in Mlle. Tarquinia-Tarquini something new and good would be realized in the role and expectation was on the qui vive. But alas for the foolish dreams of man and woman! Experimental in all its principal roles was the cast, therefore missing the vitality and energy of the smoothly flowing, rhythmic, dovetailed operatic performance, only possible of realization with well experienced artists. It was constructed as follows:

Don José	Giuseppe Cellini
Escamillo	Mario Sammarco
El Dancaïro	Signor Ceccarelli
El Remendado	Dante Zucchi
Zuniga	Gustave Huberdeau
Morales	M. Morin
Carmen	Tarquinia Tarquini
Micaela	Mlle. Dufau
Frasquita	Betty Booker
Mercedes	A. Van Staveren

Conductor, Cleofante Campanini.

The newcomers were Mlle. Tarquinia-Tarquini; Giuseppe Cellini, and Mlle. Dufau; and also Sammarco as the Toreador, as it was the first time he played the part.

Mlle. Tarquinia-Tarquini's conception of the Carmen character never will reveal any new or old truths. But she made a very handsome Carmen, though of the conventional type, and therefore she may be said to have fulfilled one at least of the operatic three dimensions—the visual, vocal and histrionic. Vocally, she falls quite short of the Carmen requirements, or rather she goes beyond them, as her voice excels in the high register, and as all good vocalists know, that is the register least required in the role. Of the other characters, that of the Toreador, impersonated by Sammarco, was very brilliant, handsome and dramatic. The Don José role was acceptably given by Giuseppe Cellini, as was also that of Micaela by Mlle. Dufau.

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Of Muriel Little, who is one of the most enterprising and successful of London's younger teachers of voice, Marie Hedmont, the noted Leipsic teacher, writes as follows: Muriel Little studied with me several years at the Royal Conservatoire of Music in Leipsic. She possesses a beautiful soprano voice, is very musical, and understands my method thoroughly. I consider her fully qualified to teach my method and to be successful as a singing teacher."

Herewith is shown another group of Muriel Little and five of her pupils. From left to right: Isobel Palmer,



ANOTHER GROUP OF MURIEL LITTLE AND FIVE OF HER PUPILS.

Daisy Dewar, Stella Smith, Muriel Little, Nora Blofield and Nelly Chapman.

Tuesday evening brought forth "Das Rheingold" at Covent Garden and "Mignon" at the London Opera House. The Wagnerian opera reintroduced many old favorites, such as Anton von Rooy as Wotan, Heinrich Hensel as the Loge, Kirkby Lunn as Fricka, Hans Bechstein as Mime, August Kiess as Alberich, et cetera. Dr. Rottenberg, the new conductor from Frankfurt, made his first London appearance as conductor at Covent Garden, and impressed the audience with his serious and well disciplined conception of the work in hand.

Melba will not be heard at Covent Garden this season, as she is detained in Australia by the illness of her father, who is now past his eightieth year.

"Mignon" pleased the audience at the London Opera House immensely. It was well given, with lightness and grace; the Mignon of Yvonne Kerford and the Wilhelm Meister of Jean Buisson were both noteworthy conceptions dramatically and vocally. The "Polacca" was excellently sung by Victoria Fer, and the orchestra lost none of the beauties of lyricism characteristic of the score.

Messrs. Schultz-Curtius and Powell have engaged the London Symphony Orchestra as the medium for Siegfried

Wagner's reintroduction to London's musical public. This will be the first appearance of the orchestra after its American tour, and it will be heard in some eight miscellaneous works by Siegfried Wagner and three by Richard Wagner, all given under the baton of Siegfried Wagner. There will be two soloists, Lilli Hafgren-Waag and Walter Kirchhoff, both of Bayreuth. The concert will be given May 12, at Albert Hall.

It is announced that Maggie Teyte will make her debut on the stage of the Alhambra Music Hall in the near future.

Monday, April 22, witnessed the opening of the London Opera House, with Gounod's "Romeo and Juliet," in French. Beautifully staged, and with a cast that fulfilled in a capital manner the vocal and histrionic requirements of the opera, the London Opera House was launched upon its second season with no little eclat. The cast was as follows:

Juliet	Felice Lyne
Stephano	Andre Kerlane
Gertrude	Lydia Locke
Romeo	Orville Harrold
Tybalt	Georges Regis
Mercutio	Figarella
Capulet	Francis Combe
Friar Laurence	Henry Weldon
The Duke of Verona	Enzo Bozano
Count de Paris	Severina
Gregorio	Pierre Verheyden
Benvolio	Deshaye

Conductor, Fritz Ernaldy.

An ideal Juliet was Felice Lyne, and of Orville Harrold it may truly be said that he has undertaken no role the music of which lies so well within the scope of his vocal abilities as that of Romeo. And dramatically these two principal parts were presented with much taste and understanding. Fritz Ernaldy, Mr. Hammerstein's new conductor, made an excellent impression and shared in the congratulations of the audience at the close of the opera.

Joseph Kosky, one of the advanced pupils of the Ostrovsky Musical Institute, was heard in recital at Bechstein Hall, April 25. Very talented temperamentally and musically is this young violinist. As to his technic, the recital was given specially to illustrate what had been accomplished in this respect, and proved beyond all cavil that Master Kosky has great command, facility, endurance and strength in his left hand technic, besides a very firm bow arm. His program included the Handel sonata in A major, the Lalo "Symphonie Espagnole," an unaccompanied group, and a miscellaneous group with accompaniment. It was in the unaccompanied numbers that the young violinist appeared to the best advantage, and these were the Paganini caprices Nos. 8 and 20; grand caprice, No. 1, by Saint Lubin, and etudes of four, Nos. 2 and 11,

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by Alday le Jenne. He has a wonderful trill, his scale playing is firm, even, and in the unaccompanied work correct in intonation. His playing demonstrated in every way that his schooling has been along the lines of endeavor that solve the problem of manual flexibility, developing technique, elasticity, stretch, speed, looseness, and resistance, all of which are claimed as comparatively easy of accomplishment by means of the Ostrovsky apparatus. The apparatus was on view in Bechstein Hall the day of the recital and created much interest among the many professional violinists and pianists in attendance. The Ostrovsky system is no less useful to the greatest artist than to the beginner. Continued practice, as is claimed by Mr. Ostrovsky, results in an early deterioration of the physical qualities of the hands. And at an age when his genius is ripest, the technique of the great artist has already suffered. The Ostrovsky apparatus and method of study counteracts the impairment of technique produced by continuous muscular exertion, and ensures the artist the continued and youthful freshness and vigor of his technique. Master Kosky began lessons with Mr. Ostrovsky four years ago, never having studied before then.

Germaine Schnitzer gave her second London recital at Steinway Hall, April 26, when the principal numbers on her program were the Beethoven "Appassionata" sonata and the Schumann "Carneval." Rarely is the combination of virtuosity and musicianship so evenly balanced as in the personality of this young pianist. Her reading of the Beethoven sonata proclaimed her masterly understanding of this noble work, and the "Carneval," with its delicate changing moods and inner poetic meaning, was beautifully presented. There is the authoritative note in all this artist's work, a verve and youthful freshness that make all she does intensely interesting and distinguished. At her third recital Miss Schnitzer will play the Schumann "Etudes Symphoniques" and the Schubert "Wanderer" fantasia.

A brilliant success was achieved by Léon Rains at his recital in Bechstein Hall, April 25, his second London recital this year. Many professional singers were among the audience, and their applause and encomiums, as later expressed to the writer of these notes, all go to prove the high standard Professor Rains occupies in professional estimation. One prominent singer said: "I consider him the greatest among contemporary lieder singers, as he not only knows his songs but he has the best singing voice." Another said: "He is the Ysaye of the voice." Possessing the innate artistic sense and a technique in his vocalization that permits of the carrying out of his every intention, added to which are his temperamental and dramatic qualifications, it is all quite true that he has few equals if any superiors. His repertoire of songs is quite remarkable, and on this occasion numbered sixteen, beginning with six songs in French: "Le Cor," by A. Flegier; Tchaikovsky's "Serenade de Don Juan"; "Romance" and "Les Cloches," by Debussy; Roland Bocquet's "Clair de Lune," and Chaminade's "Couplets Bachiques." A noteworthy feature of all Professor Rains' interpretations is that he gets the

contour of the song in its entirety. He sings not in the disjointed phrase by phrase manner, or sacrificing all for the climax, but conceiving his song as a perfect rhythmic circle, so to say, with the phrases building up each in its own conjoining way the climax as an integral part of its form, he succeeds in presenting a song of unbroken rhythmic and emotional outline, a thing not easy to do. A German group followed the six French songs, a group comprising Schubert's "Der Wanderer," in which the above mentioned manner of conception was magnificently proclaimed; Brahms' "Verrat," "Ich und die Sehnsucht," by Karl Pembauer; Hans Sommer's "Nachts"; "Verborgeneheit," by Hugo Wolf, and "Zueignung," by Strauss. A wonderful vocal climax he built up in "Ich und die Sehnsucht" and in "Nachts," to the last line of the poem a



LEON RAINS.

crescendo and low E flat that was a striking combination. In all these songs he proved his imagination and intelligent means to an end. Again, however, attention must be called to the poor English group which was constructed of Horatio Parker's "The Wandering Knight's Song" (an old Spanish ballad). This song has no musical contour, the poetic sense of the words to not harmonize with the musical sense, and in neither is there any lyric sense. An Irish ballad, entitled "The Ould Lad," by Hamilton Harty, belongs to what may be termed "low art," in the musical sense; it is Gustave Doré genre painting, and in its interpretation Professor Rains is not a success, for he does

not come down to its level, which may also be said of the "Danny Deever" song, by Walter Damrosch, and the "Ho! Jolly Jenkins," which were the other English songs, along with a popular waltz-song-refrain song by a William Arms Fisher.

On the afternoon of April 26 the N. Vert concert direction presented Joan Manen, the Spanish violinist, and Frederic Lamond, pianist, in a joint recital at Bechstein Hall. The previous Saturday Señor Manen had given an orchestral concert at Queen's Hall, with the Queen's Hall Orchestra, under Sir Henry J. Wood, when he played with a finish of style, an admirable tone, and dignity of conception the Mozart D major concerto (op. 121), in which was proclaimed his highest attainment; the Saint-Saëns B minor concerto; two romances by Beethoven, G and F major; and his own introduction, andante and variations on a theme by Tartini. His almost faultless intonation, the delicate tonal nuances and his great refinement all contribute to make this violinist one of the most interesting that London has made the acquaintance of in many a day. In his program figured the Brahms sonata in D major, the "Kreutzer" sonata, and adagio, fugue and presto, for violin alone, by Bach. Both the Brahms and the Beethoven sonatas were magnificently interpreted. Superb tonal quality distinguished his reading, tone pure and sonorous, free from all harshness, and of warmth and feeling.

EVELYN KAESMANN.

Gluck Is Richmond's Favorite.

Following is an editorial from the Richmond (Va.) News Leader of April 30:

It was a superb entertainment that the Wednesday Club presented last night to the people of Richmond. The great chorus, led by one of the finest orchestras in the world under its veteran director, illustrated the marvels to be wrought by trained talent.

The four stars of the evening excelled themselves and fully sustained their great reputations. The house fairly rocked with thunderous roars of applause and recalls.

But the easy favorite of the evening was the incomparable Gluck, the silvery tones of whose inimitable voice swept high above the mighty chorus, as the sweet tones of the nightingale would pierce the rhythmic roar of the storm. Always a favorite in Richmond, she gains all hearts by her grace and charm of manners as well as by the wonderful melody that bubbles from her beautiful throat.

For genuine beauty, flexibility and exquisite finish the voice of Richmond's favorite has few equals.

A wonderful production of art and song is promised for tonight, when the four stars, Gluck, Homer, Martin and Scott, will close the season's entertainment with the great quartet from "Rigoletto."

Joseph Knecht at the Rubinstein Concert.

Joseph Knecht, who conducts the excellent orchestra at the Waldorf-Astoria, New York City, assisted in the program at the last concert by the Rubinstein Club, which was held in the large ballroom of the hotel. Mr. Knecht played the violin obligato in the rendition of Schumann's "Mondnacht," and he played with his usual artistry and feeling. Mr. Knecht's name was omitted in THE MUSICAL COURIER's report of the concert, but this was entirely unintentional. Schumann's beautiful song, arranged for chorus by Louis Victor Saar, was rendered by the choral members of the club, 150 cultivated voices.

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BUFFALO MUSIC FESTIVAL.

BUFFALO, N. Y., May 2, 1912.

Rain! Rain! Rain! Truly a cold and dismal prospect—one sufficient to dampen even the ardor of a veteran festival goer like the writer, just set forth on a widespread tour of festival visits beginning with the one held in this city from April 29 to May 1 inclusive.

Comfort came later, however, as, with the opening concert, all was serene once more so that all of Buffalo, all



SCHUMANN-HEINK.

that was musical in any event, turned out in its best bib and tucker to welcome the festival forces.

Glancing over the exceptionally well gotten up program book which opened with a few lines of explanation in reference to this event the query (italicized), "Why the Festival?" "What purpose does it serve?" was the first thing to beckon the attention of the reader.

In this case the answer was plainly evident in the body of fresh voices which made up the choral membership of 220 men and women under the leadership of Andrew T. Webster, and the enthusiastic interest that has banded together such men as Hans Schmidt, Walter P. Cooke, William H. Daniels and William M. Ramsdell, as officers of the Philharmonic Society in co-operation with a board of directors including R. B. Adam, Louis L. Babcock, H. Tracy Balwin, S. M. Clement, Joseph G. Dudley, A. Conger Goodyear, Frank Hamlin, Edmund Hayes, Robert H. Heussler, Dudley M. Irwin, Seymour H. Knox, George B. Matthews, Edward Michael, Roswell Park, John W. Robinson and Hobart Weed. With these men as financial guarantors, the Theodore Thomas Orchestra, of Chicago, under Frederick A. Stock, giving solid musical support to the entire festival enterprise, and Schumann-Heink, Bonci and Goritz for soloists, in addition to the quartet composed of Florence Hinkle, Nevada van der Veer, Reed Miller and Frederick Weld, the question as such really requires no further answer.

For the benefit of those who still persist further, however, the visual evidence of the large attendance in an auditorium the size of Convention Hall, seating 3,000, and the consistent growth in this respect from the festival's first inception, four years ago, proves that the musical life of Buffalo needs just the impetus given it by an annual outpouring of this importance.

With this glimpse into the inner workings of the Philharmonic Society, a consideration of the opening program which here follows, with Otto Goritz, baritone; Reed Miller, tenor, and Frederick Weld, bass, as soloists is now in order:

America Weber
Overture to Oberon Weber
Feast of Adonis Jensen
Prologue, Pagliacci Leoncavallo
Oh, Weep for Those that Wept by Babel's Stream. Arthur Hartmann
(From Byron's Hebrew Melodies.)
Blue Danube Strauss
(Arranged for voices by Hans Lichter.)
Chorus and Orchestra.

Vorspiel to Hansel and Gretel Humperdinck
Orchestra.
Song of the Czar, from Czar and Zimmermann Lortzing
Mr. Goritz.
Springtide Rachmaninoff
Mr. Weld, Chorus and Orchestra.
Wotan's Farewell and Magic Fire Scene, from Die Walküre. Wagner
Orchestra.
Wotan: Mr. Goritz.

Following conventional lines the opening concert included familiar numbers in the main, with the Rachmaninoff and Hartmann compositions by way of novelty.

Somber winter filled with evil portent is splendidly epitomized in the Rachmaninoff setting of Nekrassoff's poem—while the sudden contrast to the joy of living as represented by spring, makes a very effective bit of choral writing to which the lovely orchestral interlude and superb climax at the close add their quota to an unusually interesting composition. Despite its difficulties the chorus gave an excellent rendering of the number, working up to a splendid, well sustained climax with solid body of tone.

Arthur Hartmann has been unusually successful in welding his musical idea to Byron's text. The opening bars of the composition being hazily reminiscent of ancient Hebrew chant, the source from which Max Bruch has drawn his thematic inspiration for at least one of his most successful works. Later the dirgelike plaint ceases, the music becoming poignantly alive, while the orchestral treatment, "big" with possibilities throughout, reaches a climax of immense power at the close. Written while Mr. Hartmann was barely sixteen, the work that would seem impossible to other gifted men at that age, reached splendid fulfillment with him. The audience accorded it a hearty reception, and this despite its difficulty for the singers, who were unable to give the work the treatment it merited at this first rendering.

Otto Goritz made a good impression in the role of concert singer. His numbers were the prologue from "Pagliacci" and the "Toreador" song, from "Carmen."

The second evening brought the musical high water mark of the festival in a first performance in this city of Beethoven's ninth symphony, with Florence Hinkle, soprano; Nevada van der Veer, contralto; Reed Miller, tenor, and Frederick Weld, bass, assisting the chorus and orchestra, and Bonci as soloist, in the appended program:

Overture to the Marriage of Figaro Mozart
Orchestra.
Aria from Don Giovanni Mozart
Mr. Bonci.



FREDERICK WELD.

Symphony No. 9 Beethoven
Orchestra, Chorus and Quartet.
Aria from Gioconda Ponchielli
Mr. Bonci.
Invitation to the Dance Weber
(Orchestration by Felix Weingartner.)
Orchestra.
Aria from La Bohème Puccini
Mr. Bonci.
Huldigungsmarsch Wagner
Orchestra.

An impressive reading of the symphony earned Mr. Stock an ovation, while the chorus mastered the difficulties of the score finely, singing with solid body of tone and

good intonation. This is all the more to their credit, since the undue hastening of the tempo toward the close left them well nigh breathless in their efforts to hold the tone together.

Although the quartet has a rather thankless task in a performance of this work, it demands musicianship and vocal ability of a high order to do it justice, nevertheless. Florence Hinkle's voice being perfectly suited in this part



FLORENCE HINKLE.

both in range and lovely quality, she gave a beautiful rendering of the short solo allotted the soprano, while Miss van der Veer made an equally good impression with her rich contralto tones. Mr. Miller sang the short solos in the Jensen and Hartmann numbers, the previous evening, with fine effect, doing no less well in this work, where his lyric tenor added much to the euphony of the ensemble.

Frederick Weld is always a dignified and satisfactory artist. Possessing a voice of rare smoothness, he not alone sings well always, but his diction is of unfailing and crystalline purity. The greater the pity, then, that his fine solo in the Rachmaninoff number, sung the previous evening, lost much of its effectiveness through the braying of an overloud accompaniment.

Beginning with the Mozart aria, than which none is of greater difficulty from the viewpoint of phrasing, breath control and sheer legitimacy of musicianship, through his two additional solos, all three familiar numbers, and the too few encores, which the stormy plaudits of the audience exacted, Bonci displayed that same astounding vocal virtuosity which has made his name a famous byword for all that is final in the real meaning of the term, *bel canto*. In view of this, it seems needless to reiterate the many causes contributing to this effort, when the all comprehensive result is so thoroughly understood and appreciated by layman and connoisseur alike.

The closing concert of the festival resolved itself into a large and unparalleled ovation for Schumann-Heink. The other features were the excellent singing of the chorus, under Mr. Webster's guidance; the praiseworthy work of the orchestra under Mr. Stock, and the artistic singing of Miss Hinkle and Mr. Miller in their contribution to the appended program:

Overture, Husitzka Dvorak
Orchestra.
Chorus from Carmen Bizet
Chorus and Orchestra.
Aria from Achilles (Andromache's Lament) Bruch
Madame Schumann-Heink.
Hungarian Dances, Fourth Set, Nos. 17 to 21, inclusive Brahms
Orchestra.
Träume Wagner
Die Drei Zigeuner Liszt
Madame Schumann-Heink.
March and chorus from Tannhäuser Wagner
Chorus and Orchestra.
Aria from Act III, Rienzi (Gerechter Gott) Wagner
Madame Schumann-Heink.
Chorus of the Messengers of Peace, from Act II, Rienzi Wagner
Miss Hinkle, Mr. Miller, Chorus and Orchestra.
Chorale, Awake, and Choral Finale, from Die Meistersinger Wagner
Chorus and Orchestra.

A personality framing within herself the heart, mind and noble soul appeal of one marvelously endowed with

vocal gifts unlike any other, superior to all others, spells a Schumann-Heink. It may safely be said that no one in that vast audience will soon forget the tremendous organ-like power of her voice in Andromache's "Lament," or the shivering ecstasy of the amorous phrases as they came forth in the "Arietta," from "Samson and Delilah," which served as encore. But—mere words are so futile when it comes to expressing the great contralto's singing



REED MILLER.

this evening. The sensation of exquisite joy, mingled with dread of the moment that would bring a surcease of that joy, is the only thing that describes best the sublime beauty of Schumann-Heink's singing. Many, many moments elapsed before the ovation tendered her ceased, and then only when the audience was reluctantly compelled to realize that no more was forthcoming.

BUFFALO JOTTINGS.

Virginia Keene, so long and honorably connected with THE MUSICAL COURIER representation in this city, has resigned her position owing to other plans, which will demand her time exclusively. In her place we have appointed Cora J. Taylor, of 819 Richmond avenue, well known for her connection with the work of music teaching in the public schools, as well as through her post of music critic on the Buffalo Times.

Mai Davis Smith, who has made such a pronounced success of her annual series of six subscription concerts, announces the following brilliant array of artists for her forthcoming series: Tuesday evening, October 29, 1912, Alma Gluck and Pasquale Amato; Thursday evening, November 28, 1912, Julia Culp, the German lieder singer (first appearance in Buffalo), and Fritz Kreisler; Tuesday evening, January 7, 1913, New York Philharmonic Orchestra, Marie Rappold, soloist; Tuesday evening, January 28, 1913, Boston Symphony Orchestra, soloist to be announced, and Dr. Carl Muck, conductor; Tuesday evening, February 25, 1913, Madame Melba and assisting artists; Tuesday evening, March 18, 1913, Cincinnati Symphony Orchestra, with Leopold Godowsky, pianist, and Ernst Kuhnwald, conductor.

A quartet of women music critics on the four leading dailies of Buffalo is a record that speaks volumes for the musical women of this city, as well as for the excellent handling of the festival, both from the critical and journalistic points of view.

It must be that the large German contingent is as responsible here as elsewhere for the great love of choral music which finds expression in the number of singing societies that thrive in this city. Besides the Philharmonic Society Chorus, with its annual May festival, there is the Buffalo Orpheus, a German male choral association numbering 150 members, under the direction of Julius Lange.

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These sing in the vernacular of the Fatherland only. The status of the organization may be surmised from the fact that Director Lange has been elected one of the five judges to officiate at the coming saengerfest in Philadelphia.

Another German male chorus, called the Saengerbund, is that presided over by Dr. Carl Winning. A mixed choral organization called the Clef Club has as its director Alfred Jury, who was formerly affiliated with Dr. Vogt, of the Toronto Chorus. And still another is the Guido Chorus, a male society, composed of business and professional men in all walks of life, many of whom sang as choristers in early youth. This organization, under the direction of Seth Clark, ranks second to none for a body of its size, and promises to be heard from much farther afield under the energetic administration of W. D. Camp, its new presiding officer.

Manager M. H. Hanson, of New York, radiated his comfortable presence throughout the spaciousness of Convention Hall during the second concert. With this as a stopover, he left the following morning on one of his whirlwind trips through adjacent cities, landing finally in Cincinnati in time for that city's festival.

A concert of his own compositions, to be given in Convention Hall, May 20, is the ambitious effort of Otto Wick, director of the Harugari-Frohsinn, one of the younger German choral societies. Dr. Ludwig Hess will be the assisting artist, and the dual capacity of soloist and composer.

A row of nuns sitting in Convention Hall demurely listening to an informal rehearsal of the evening's program, by Bonci, was the unusual sight which greeted the festival-wise scribe Tuesday afternoon.

Annie Friedberg, of New York, representing Mr. Goritz, was an interested spectator of his success at the opening concert. Later Miss Friedberg left for Cleveland and Pittsburgh.

Important query: Why has not Buffalo its own established symphony orchestra? The musical advancement shown here would certainly warrant it.

William G. Kerr, a local manager, announces an ambitious list of artists and organizations as his attractions for the coming season.

Prominently identified with Buffalo's musical progress are the following named pianists and teachers: Madame Blaauw, Thekla Adam, Evelyn Choate, Madame Oncken von Knorren, Florence Ralph, Charles Armand Cornelle, Jane Showerman McLeod, Mary M. Howard, Florence Ralph, Amy Graham, Eleanor Lynch and Mrs. J. S. Marvin. Heading the list of singers are: Margaret Adsit Barrell, possessor of a beautiful contralto of wide range and sympathetic timbre; Nina Morgana, with a lovely coloratura soprano to her credit; Mrs. Talbot Howe,

Elizabeth Kronen, Mrs. Elias, Harriet Spire, Mrs. John Mesmer, Clara Barnes Holmes, Mrs. William Hart Boughton and Mrs. Hawke. Among organists may be counted Bertram J. Forbes, who also serves as accompanist for



NEVADA VAN DER VEER.

the Philharmonic Chorus; W. S. Jarett, William S. Waith, Clara Diehl and William J. Gomph.

Answer to a query audibly propounded concerning the writer's nationality: Russian, with a strain of Spanish ancestry culled from the dim hazy past. Relieved?

Off for Cincinnati!

GERTRUDE F. COWEN.

Howard E. Potter to Sail May 16.

Howard E. Potter, who has been connected with the business department of the Kubelik tour during the past season, will sail on May 16 on the Hamburg-American liner Amerika. On his arrival in Europe he will begin his duties as personal representative for Edmond Clement, the French tenor, who will return next season to America for opera and concert engagements. Mr. Potter will spend a good deal of time with Mr. Clement and will visit Vienna, Dresden, Berlin and Munich during his European visit. He is also invited as a guest of Mr. and Mrs. Kubelik at their home in Bohemia.

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ELLEN BEACH YAW'S PLANS.

The reappearance of the famous soprano, Ellen Beach Yaw, recalls the sensation this singer created when she first appeared several years ago—a sensation due to the marvelous range of her voice and the extraordinary attitude of her high notes which extends to E in altissimo. Miss Yaw has been heard little in this country of late owing to her activities in Europe where she has been pursuing her art diligently and successfully.

Miss Yaw is an American and a resident of California, where she owns a ranch on which she intends to pass the summer in preparation of her world's tour in which she will be associated with Franklin Cannon, pianist. Miss Yaw's voice is a product of nature and of art. Endowed with a marvelously sweet voice, in her early youth she was often heard in public even before she had passed from childhood. At the early age of four it is recorded that she sang her first piece entitled "Dear Little Lambs, Won't

in America. The world's tour will begin in the East next fall, and after embracing the principal cities of the United States will thence take the company across the Pacific and before its termination will have touched most of the important musical centers of the world.

Manuscript Society Program.

The fourth private meeting of the Manuscript Society of New York will be held at the National Arts Club, 119 East Nineteenth street, New York, on Thursday evening, May 9.

Following is the program:

Three pieces for the piano.....Dr. S. N. Penfield (New York)
Love's Caprice (MS.).
La Cinquantaine (MS.).
Gavotte in canon form.

The Composer.

Three songs for soprano.....Walter G. Reynolds (Tacoma)
My Love, from opera buffa Fan-Tan (MS.).
When Poppies Blow.
The Four Leaf Clover (MS.).

Grace Clark Kahler.

Lucille Burke at the piano.

Three songs for contralto.....Laura Sedgwick Collins (New York)
How Long, Dear Love (Louise Chandler Moulton).
Schlummeauf (MS.).
Sleepy Time (MS.) (Anita Fitch).

Helen S. Merriam.

The composer at the piano.

Three quartets for mixed voices.....Laura Sedgwick Collins
Musings (MS.) (Caroline W. D. Rich).
Serenade (MS.) (Henry Orrin Sibley).
Let Us Go A-Maying (MS.).

The Metropolitan Quartet.

Maude Keeley, soprano; Inga Wank, contralto; Harry Frazer,
tenor; Abner W. Cassidy, bass. The composer at the piano.
Two songs for soprano.....Susannah Macaulay (New York)
Sanctus.

The Butterfly (G. Glen Gould).

Victorine Hayes.

The composer at the piano.

Four songs for soprano.....Eleanor Everest Freer (Chicago)
Sweet and Twenty (Shakespeare).
She Is Not Fair (MS.) (Coleridge).
The Old Boatman (Weedon).

Who Has Robbed the Ocean Cave? (Sharp).

Marguerite Barnes Lovewell.

Marie Seymour Bissell at the piano.

Two pieces for the piano.....John Adam Hugo (New York)
Kinderfurcht, op. 12, No. 2.
Octave Study, op. 17, No. 5.

The composer.

The annual election follows this program.

Jacksonville Sängersfest.

The usual spring musical festival this year gave way to the seventh annual sängersfest of the South Atlantic League of German Societies, Lodges and Singers, which was held at Jacksonville, Pa., April 16, 17 and 18.

Taking part in the concerts were the Russian Symphony Orchestra, Modest Altschuler, conductor, with Vera Curtis, soprano; Eva Mylott, contralto; Henri La Bonte, tenor; Albert Gregorowich Janpolski, baritone.

The festival chorus consisted of the following societies: Frohsinn, Savannah, Ga.; United Singers, Atlanta, Ga.; Chattanooga Maennerchor, Chattanooga, Tenn.; Eintracht Maennerchor, Charleston, S. C.; German-American Singing Club, Tampa, Fla., and Germania Maennerchor, Jacksonville, Fla.

Wednesday, April 17, was the big musical day, with the symphony concert in the afternoon and the sängersfest concert at night.

The concerts were the largest and best ever given and Jacksonville is justly proud to have had the honor of entertaining the orchestra, artists and societies.

Special mention should be made of Prof. H. R. Novitzky, director of the Germania Maennerchor of Jacksonville, and through whose efforts is largely due the splendid success of the concerts. He was ably assisted by William Meyer in arranging the programs.

McLellan Pupils from Pittsburgh.

Eleanor McLellan, the well known New York vocal teacher and coach, is a favorite among Pittsburgh students. Lucile Miller, who has been coaching all winter with Miss McLellan in New York, has just returned to her home to accept a position in an important church. Sara B. Gates, a teacher of Kittanning, Pa., spent part of the early winter with Miss McLellan, and returns shortly for further instruction. Eleanor Cochran and Jessie Bruce are still in New York studying, and will not return to Pittsburgh until Miss McLellan closes her studio. Sue Harvard, also an enthusiastic pupil of Miss McLellan, will come to New York this month for further coaching.

June 16, 17 and 18 will witness a Bach festival in Breslau.



ELLEN BEACH YAW.

You Come to The Saviour." Her operatic debut was made in Rome and with such pronounced success that the individual members of the opera orchestra signed a testimonial which was presented to her. Her characterization of Lucia received praise on all sides. It is interesting to note that this debut was made in the same theater in which Caruso made his.

Miss Yaw has studied with various masters, her principal teacher being Mathilde Marchesi, whom she holds as one of her dearest and closest friends. Miss Yaw made a very successful appearance in "Lucia" at the Metropolitan Opera House, New York, some years ago, and so delighted the management that she received an offer for a three years' contract, but expecting an engagement at the Vienna Royal Opera, was compelled to decline it. She numbers among her friends many well known artists and composers, and has appeared in concert and opera with some of the world's famous singers.

Her first acquaintance with Caruso was at Monte Carlo when both appeared on the same program. She is a close friend of the composer, Guy d'Hardelot, and it was at her house that Miss Yaw met the late Lady Meux, who was, as Miss Yaw puts it, "my fairy godmother." Sir Arthur Sullivan was an admirer of Miss Yaw's art and wrote for her the opera "Rose of Persia," which was successfully produced at the Savoy in London. Miss Yaw has appeared frequently with the Queen's Hall Orchestra, directed by Sir Henry J. Wood, and at other important musical functions in Great Britain.

In Paris Miss Yaw is as great a favorite as in England, and has had the honor of appearing in concert with Saint-Saëns, Massenet, Vidal and other eminent composers as her accompanist. Saint-Saëns wrote for her that beautiful song "Le Bonheur est chose légère," with which Miss Yaw has won notable success. She has also put to her credit several worthy compositions written to English texts, some of which she has sung in public. The various activities of her European career explain why Miss Yaw has been so long absent from her native country, and her return will no doubt afford pleasure to numerous admirers

PITTSBURGH

PITTSBURGH, Pa., May 3, 1912.

Friday evening, April 26, the Pittsburgh Male Chorus, James Stephen Martin, director, with Madame Schumann-Heink as soloist, gave the second and last concert of the season, in Carnegie Music Hall. Although a rainy night, an enormous crowd attended; in fact, standing room only was available an hour before the concert, and at the opening number hundreds were standing in both balconies. With the chorus singing superbly and Schumann-Heink at her best, it is little wonder that such wild enthusiasm prevailed throughout the entire program. Mr. Martin never directed better than on this occasion. He seemed to inspire his men to greater efforts with each succeeding number, and it is doubtful whether the chorus ever sang as well. It is needless to say that this broad assertion means much to those who have followed the work of the Male Chorus for the past few years. "Invictus," by Bruno Huhn, was the opening number. This stirring number was given with fine spirit and proved to be one of the best opening numbers the chorus has ever used. "Its Oh, to Be a Wild Wind" and "Feasting I Watch," two Greek songs by Elgar, were second on the program. The former number, owing to its light and airy character, is extremely difficult for such a large body of men (eighty-five.) However, it was given with fine effect and left nothing to be desired. An R. S. Gaines arrangement of "Son of the Prophet," by Jean Baptiste-Faure, and "At the Angelus," by Patty Stair, were so enthusiastically received that a repetition of each was necessary. The former, although replete with difficulties, was given with such dynamic force and unanimity of attack as to enthuse the most critical. W. A. Rhodes, who sang the tenor solos in this number, was heartily applauded for his excellent work. He displayed a robust tenor voice of fine quality and sang with good style. "At the Angelus," with its peculiar style and organlike effect, proved a delightful contrast to the preceding number. This number was dedicated to Mr. Martin and the Male Chorus. Miss Stair, the composer, was at the piano and received quite an ovation. Mr. Martin introduced quite a novelty in the second half, which opened with a group of gypsy songs. The first, "The Gypsy Trail," by Galloway, was sung in unison by the basses, the second, "Where My Caravan Has Rested," by Loehr, was sung in unison by the tenors, and the third, "Gypsy John," by Clay-Page, was given by the entire chorus. Although there have been many differences in the bass and tenor sections regarding their relative ability, they sang so well in their individual parts that it would be difficult to decide which section is superior. However, it is certain that neither section could get along without the other. Other numbers on the program were "It Was a Lover and His Lass," by Engelsberg, and the ever popular "Hand Organ Man," which was sung by request. Much interest was shown in "The Song of the Camp," which was the last number on the program. This proved to be one of the best prize compositions the chorus has had. The name of the composer, Dr. H. J. Stewart, of San Francisco, Cal., was read out after the performance by Mr. Sherrard. The baritone solo in this number was well sung by Mr. Thomas. It seems almost unnecessary to comment on the work of Schumann-Heink, who has ever been a Pittsburgh idol. Of all the great artists who have appeared in this city it is doubtful if any have ever received such an ovation as that tendered Schumann-Heink on this occasion. She appeared first in an aria from "Der Andromache aus Achilleus," by Max Bruch. In the second half she appeared in a group of German songs and a group of English songs. She was greeted so enthusiastically on each appearance that she was compelled to respond to several encores after each group. It seems the voice of this great artist is like fine wine and improves with age, for it was the unanimous opinion of the critics that her voice was much better than on her appearance with the Male Chorus two years ago. Mr. Fleer at the organ and Mr. Edwards at the piano did excellent work. Mr. Fleer's playing was both artistic and musically and added much to the enjoyment of the choral numbers.

The Mozart Club, James P. McCollum, director, gave the last concert of its thirty-fourth season, Thursday evening, May 2, in Carnegie Music Hall. "Faust" in concert form was presented on this occasion. The ensemble work was good, several of the more familiar numbers, such as the Waltz Song and the "Soldiers' Chorus," being especially appreciated. The solo parts were taken by Helen Warrum, as Marguerite; Mr. Pagdin as Faust, and Henri Scott as Mephistopheles. Miss Warrum made a charming Marguerite and displayed a voice of unusual quality, which she used with skill. Her work in the main was thoroughly enjoyed, although some of the heavier

parts lacked dramatic intensity. Mr. Pagdin sang "All Hail Thou Dwelling" with fine tone quality and good expression. Henri Scott, in the role of Mephistopheles, was undoubtedly the star of the evening. His intimate knowledge of the part together, with his authoritative manner won him instant recognition. His voice is a rich basso cantante of exceptional resonance, which he uses as only such an artist can. His renditions of the "Golden Calf" and "The Serenade" were so thoroughly enjoyed that both had to be repeated. In repeating he sang them in the original French. The likeness of his voice to that of Plancon has been much commented on.

Thursday afternoon a recital was given in the Pennsylvania College for Women. It was a program of original works by students of composition. The students represented on the program were Miss Humbert, Miss Homer, Miss Williams, Miss Slocum and Miss Weston, all pupils of T. Carl Whitmer, and Miss Palmer, Miss Sands and Miss Bickel, pupils of Madame Graziani.

A program of great interest was given at the Conservatory of Music on Thursday evening, April 30, by Master Anthony Jawelak, a young pianist of exceptional talent. This lad of fifteen is assistant organist of Holy Trinity Church, and although he is stricken with the great misfortune of being totally blind, he is gifted with wonderful musical ability. Owing to delicate health he was not taken into training until he was ten years of age. Since that time he was given a systematic course of training by Casper P. Koch. His repertory now embraces some of the greatest compositions in piano literature. His recital was a great success and was well attended. He was assisted by Kathleen Wood-Neal, a well known soprano.

HOLLIS EDISON DAVENNY.

Herzberg Notices.

Following are several press notices concerning Max Herzberg:

Max Herzberg, who as an accompanist cannot be over praised, gifted as he is with a finely sensitive and sympathetic temperament, afforded an agreeable interlude with several short piano numbers, including a reverie by Richard Strauss, the threadbare "Doll's Waltz" by Poldini and a Chopin polonaise, and was warmly received. Responding to the continued applause he played a really commendable work of his own, a prelude in the modern type of composition.—*Calgary Evening Herald*, March 18, 1912.

Max Herzberg did his work at the piano so perfectly that for the most part only subconsciousness of the audience was affected by it. This is as it should be. Observation, however, revealed the fact that he produces a clear, crisp tone and plays with much of the neatness that distinguishes Miss Parlow.—*Winnipeg Free Press*, March 13, 1912.

Miss Parlow was accompanied by Max Herzberg, a young pianist of rare technique, who gave three piano selections, Strauss' reverie, Poldini's "Valse Poupee" and, last and best, Chopin's beautiful polonaise in C sharp minor.—*Victoria Daily Colonist*, March 22, 1912.

Miss Parlow was ably assisted by Max Herzberg, who accompanied with perfect sympathy and an intuitive foresight of the violinist's mood in each phrase of music. His own short trio of piano solo was given very artistically, Richard Strauss' reverie, Poldini's "Valse Poupee," and particularly that wonderfully beautiful composition of Chopin's, the polonaise in C sharp minor. The execution was beautiful; the brilliance and brightness were faultlessly given.—*Victoria Daily Times*, March 22, 1912.

Max Herzberg, as accompanist, was always in sympathy, and his own solo, a reverie from Strauss, and a Poldini scherzo were received with the enthusiasm they merited.—*Vancouver World*, March 25, 1912.

Werrenrath Praised.

Following are three press tributes to the art of Reinald Werrenrath:

Reinald Werrenrath, baritone, was most finished in his interpretation and his singing was delightful and pleasing. In a special number he sang the "Hear Me, Ye Winds and Waves," by Handel, in beautiful voice and responded with an encore, "King Charles" by White.—*Harrisburg (Pa.) Patriot*.

Mr. Werrenrath, the New York baritone, displayed the polish and precision of the high class professional. His beautiful, ringing voice was a continued delight, his singing of "Hear Me, Ye Winds and Waves," from Handel's "Julius Caesar," gained him an encore, to which he responded with White's "King Charles."—*Harrisburg (Pa.) Telegraph*.

Mr. Werrenrath, as becomes a man who plays the devil, brought dramatic vim to his task and a resonant voice to back it up. His diction was clear cut and he kept his tones musical, whether in the dialogue or the melody. The mocking song of the fend in friar's clothing, emphasized by the choral accompaniment of the sombre Gregorian hymn by the Pilgrims, was given with sardonic humor and spirit.—*Lowell (Mass.) Courier-Citizen*.

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GREATER NEW YORK

NEW YORK, May 6, 1912.

Pupils of Carl M. Roeder gave a most interesting recital May 2 at the Engineering Society Building. Roeder's teaching is, as one listener said, "wonderful." His



THE YOUTHFUL PRODIGY.
As he appears to the critic.

pupils are self possessed and there is an entire lack of amateurishness in their playing; everything was done with apparently the greatest ease. Ida Gordon opened the program with the last movement of Von Weber's "Concertstück." She played it with delicacy and lightness, as well as with firmness and reserve strength. Helen Wittner displayed a full, rich tone, and a calm and thoughtful interpretation, in two pieces by Mendelssohn. Jessie Thoms gave a Beethoven sonata excerpt with very beautiful quality of tone, especially in the andante; there was dignity and breadth in it. Emilie Munroe played Schumann's "Prophet Bird" and the Chopin-Liszt "Maiden's Wish" with fascinating lightness of touch; the difficult pianissimo passages of the latter were unusually clear and smooth. Marie Wolf showed strength and firmness in her playing of Chopin's "Fantasie Impromptu"; it was excellently given. Adelaide Smith played Liszt's "Consolation" with beautiful singing tone, and in d'Albert's "Gavot" the beauty of her delicate pianissimo and the firm octave passages were especially noticeable. Olive C. Hampton played the first movement of Schumann's concerto most capably; throughout there was sureness and dignity, with fine quality of tone. Eugenie Schweitzer played Chopin's ballade in A flat, showing much strength and spirit, as well as care. An "Allegro Appassionata," by Saint-Saëns, apparently presented no difficulties to Adolf Schutz; he gave it an excellent interpretation, displaying strength of touch and brilliancy in the runs and arpeggios. Alevia R. Lynch played "The Lark," by Balakirew, with great delicacy. Again the beautiful pianissimo characteristic of the Roeder pupils' playing was heard; her tone is sweet and clear. Sydna E. Rauch interpreted Chopin's polonaise in A flat with fine spirit. The octave passages were very well done, and she, too, showed control throughout. Etta Stroker played Liszt's "Hungarian Fantasia"; brilliancy of tone, strength, warmth of expression, characterized her playing, and the fiery climax was played with all the abandon of an artist. The Von Weber, Schumann and Liszt works were accompanied on a second piano by Mr. Roeder, aiding to big climaxes. The sure and steady progress of several of these young artist-pianists, such as Alevia Lynch, Sydna Rauch and Adolf Schulz, has been observed by the present writer; it is a pleasure to pay them this tribute. A recital by pupils of all grades is announced for Saturday, June 1, at Carnegie Chamber Music Hall.

Ziegler Institute students gave scenes from grand operas at Carnegie Lyceum, May 3, to a house filling the place. Blanche Hine showed dramatic instinct in Santuzza's air. Linnie Lucile Love has an excellent lyric soprano voice, and she sang with taste in the "Roberto" aria. Two in charming style by Emma C. Nagel and Rebecca Dubbs; they romped and sang in joyous fashion, quite winning all hearts. Gertrude Lotterhand as Senta and Miss Pyle as Mary, with a chorus of seventeen young women, gave the

ballad and spinning song from "The Flying Dutchman" with professional effectiveness. The artistic costumes and scenes (in German) from "Hänsel and Gretel" were done the busy spinning wheels, with the animated movements of the singers, all this made the number important and successful. The garden scene from "Faust" went without a flaw, with excellent ensemble, the following distinguishing themselves: Bernita Earl, Marguerite; Rebecca Dubbs, Martha; Miss Gilmer, Siebel; Thomas Rector, Faust, and George Kreykenbohm, Mephisto. The work of the evening showed thorough preparation, so things went with professional smoothness; flowers were given the principals, the boxes were filled, and Madame Ziegler received many congratulations.

Priscilla Butterfield, soprano, pupil of William Nelson Burritt, gave a song recital at the Burritt Studios April 30. She has studied conscientiously for three years, and this was her first public appearance. Her voice is a high lyric soprano, not of great strength, but her tones are sweet and clear. Her phrasing was particularly finished. The program consisted of the aria, "O Luce Di Quest Anima," Donizetti; "Hear Ye, Israel," Mendelssohn; a group of Schumann songs, and a group each of songs in French and English. Her singing of Gounod's "Serenade" was especially beautiful, and William J. Stone played capable accompaniments. Mr. and Mrs. Burritt have issued invitations for an hour of music, followed by a



THE YOUTHFUL PRODIGY.
As he appears to his parents.

reception, tomorrow, Thursday, May 9, at 8.30 o'clock; the musical program consists of a song recital by Katherine Burritt, their only child, in American Indian songs. Helen Loos, soprano, will give a recital at the studio next Tuesday, May 14.

Dagmar deC. Rubner and Prof. Cornelius Rubner, of Columbia University, were scheduled for a two piano recital at Earl Hall, April 29, but the daughter, it was announced, would be unable to play. Accordingly, Professor Rubner played solos instead, to the evident satisfaction of the audience. His numbers were Jensen's "Murmuring Zephyrs"; Grieg's "Wanderer"; the Liszt arrangement of "Tannhäuser," and an imposing march by Schumann. Miss Gardner sang an aria from "Butterfly" delightfully, with dramatic effect and power; her voice has much sweetness, united with clear enunciation. It was a pleasure to listen to her. Because of bad weather there was a small attendance. It is hoped that later the two piano recital may be given as planned; the program includes the interesting works, Schütt's "Variations on an Original Theme" and Arensky's "Suite for Two Pianos," op. 15, the latter by request. Miss Rubner's appearance in Washington, D. C., was most successful; concerning this more will be published in THE MUSICAL COURIER of May 15. Some songs composed by Miss Rubner were on the con-

cert of original compositions given by music students of the department of music of Columbia University, May 6.

Dr. John Gilbert Gulick and Mrs. Gulick tendered a reception to their daughter, Mrs. J. Leslie Momand, at their Thirty-eighth street residence April 27, transformed for the occasion into a bower of dogwood and ferns, with potted plants and a bower of roses, where stood the guests of honor, viz., Countess Leary, Madame Nordica, Emma Thursby, Signor and Madame Sapio (Clementine de Vere), and Mrs. William Rogers Chapman. Earl Gulick, the former famous boy soprano, now a broad shouldered man of twenty-four, presented the many guests, not to be kept away by disagreeable weather. Young Gulick expects in two more years to be ready for grand opera. Mrs. Momand (Ardelle Gulick), a beautiful girl at the time of her marriage, has grown into a handsome young matron. The reception date was that of the silver wedding anniversary of Dr. and Mrs. Gulick, and friends were quick to recognize and help celebrate this. An especially prized gift was a solid silver Tiffany mandolin, from the Sapios, with a tribute to Earl Gulick, encompassing his future. Madame Nordica sent him a photograph of herself, inscribed "Great faith in a great man's voice." Mrs. Momand introduced guests to her husband, who is of the real estate mortgage firm of Brooks & Momand, Trinity Building. She carried a magnificent bouquet of Bride Roses, and when the orchestra struck up the "Lohengrin" wedding march their friends made them march down the aisle. The Rev. Dr. Lepley, of Greenwich, Conn., who originally married the young couple, was on hand with his blessings. Madame de Vere sang several arias, and was in fine voice, Signor Sapio at the piano. Among those present, besides the guests of honor, were: Mr. and Mrs. William C. Wilkins, Dr. and Mrs. James W. Fleming and daughter, Lillian Vergue Armstrong, Mr. and Mrs. George Coulter, Anita Scott, Mrs. Candlish, Mrs. Hermann Booth, Ethel Lethbridge, Mr. and Mrs. Murray Ferris, Judge and Mrs. Dugro, Mr. and Mrs. Maillard Canda and Mrs. Spencer T. Driggs.

The thirty-first public service of the American Guild of Organists, at the Forty-eighth Street Collegiate Church, saw a gathering of forty members of the guild, among them eight women members: Edith Blaisdell, Mary A. Coale, Grace L. Darnell, Mary A. Liscom, Mary J. Seaby, Fanny M. Spencer, J. Warren Andrews, William C. Carl, Clifford Demarest, Clarence Dickinson, Clarence Eddy, Gottfried Federlein, Charles Bigelow Ford, Dr. J. Christopher Marks, Carl G. Schmidt, Frank L. Sealy, Dr. Gerrit Smith, Frank Wright, Edmund Jaques, Joseph B. Joiner, F. W. Riesberg. The service was played by organist Frederick Schlieder, Mus. Bac., F. A. G. O., the preludes by Mr. Federlein, and a postlude by Dr. Gerrit Smith (consisting of the "Fantasia" from Rheinberger's twelfth sonata). "Jesu, Friend of Sinners," by Clarence Dickinson, sung à capella by the eight voices constituting the choir of this church (an altogether inadequate force for the large auditorium), was undoubtedly the most effective musical number, for in it there was no straining. The voices were out of tune in other anthems, even the Amens having this defect. Basso Edmund A. Jahn's nobility of voice in Dvorák's requiem quartet, "Blessed Jesus, Our Salvation," in the phrase beginning "King of Majesty," was remarked on all sides. His is the satisfactory voice of the choir. There was a very small attendance of church members, and a particularly good ser-



THE YOUTHFUL PRODIGY.
As he really is.

mon on music by Rev. Malcolm James MacLeod, minister of the church. The bell in the steeple of the church was cast in Amsterdam, Holland, in 1728, and is still in use, after nearly two hundred years. The annual business meeting and election of officers of the guild is set

for Wednesday evening, May 15, at Hotel Gerard, 123 West Forty-fourth street, with a collation at the close. Monday, May 27, the annual banquet is to be held at this hotel, at 7 p. m. Annual examinations for membership in the guild are to be held Wednesday and Thursday, May 22 and 23.

Fuji-Ko, an Anglo-Japanese girl, gave a program consisting of tales and songs of old Japan, assisted by Edna Marione, dramatic soprano, Grace P. Anderson at the piano, at 15 East Thirty-eighth street, April 30. She sang several songs sung by her in "The White Chrysanthemum" at the Wyndham Theater, London; three Geisha songs with English words; love songs, a fan song, gave some musical readings, and danced, all in entertaining fashion. Mrs. Anderson played altogether superior accompaniments; she is fast making a reputation as a leading accompanist.

Mary Wagner Gilbert gave a studio recital at her Carnegie Hall studio, May 2, three little pupils appearing, as follows:

Sinning Song	Mendelssohn
Wedding March	Mendelssohn
Albumblatt	Grieg
Helen Humphrey.	
Sonata	Mozart
Bohemian Girl	Bohm
The Brook	MacDowell
Helen Fisher.	
Ariette	Chaminade
Tannhäuser	Wagner-Spindler
Frances Osterhoff.	

Mrs. Gilbert gives her pupils standard music of wide variety, as may be seen by the foregoing program, and they are learning to play piano commensurate with their practice.

A number of pupils of Louis Arthur Russell have recently been engaged to fill important choir positions. Mabel Lear, soprano, is reengaged at St. Paul's, Newport News, Va.; Rosada Taylor, contralto, First Presbyterian Church, Kansas City, Mo.; Jessie Marshall, soprano, St. Andrew's P. E. Church, Orange, N. J.; Marjorie Mott, contralto, North Reformed, Newark, N. J.; Samuel Craig, tenor, soloist First Baptist Church, Newark, and precentor in First Congregational, Newark; Alexander Whyte, basso, First Baptist Church, Newark; Ethel Pursel, organist, Lyons Baptist Church; Charles Schirck, bass, Seventy-eighth Street Presbyterian Church, Manhattan. Bertha E. Depew, pianist, recently of this city, has opened studios this spring in Seattle, Wash., making a new teaching center for the Russell system. The twenty-seventh annual spring series of recitals by Louis Arthur Russell and his pupils at the Normal Institute of Music, Carnegie Hall, includes an interesting group of afternoon and evening concerts, introducing a number of new singers and pianists, with some young artists. Following two evenings of music in Aeolian Hall, Manhattan, a song recital at the Institute, and an afternoon concert in Wallace Hall, Newark, the fifth affair was a song recital by Marjorie Mott, contralto, in the assembly rooms of the Institute, Carnegie Hall, May 3, repeated Tuesday evening following in Music Hall, Newark, N. J. The sixth recital will be a song recital by Jessie Marshall, soprano, in Wissner Hall, Newark, May 15, and repeated in New York, May 17. On May 22, Mr. Russell will present Alma Holm, pianist, in her second annual recital in Wissner Hall, and on May 29, Ethel Pursel and Louise Schwer, pianists, will give a joint recital in Wissner Hall; the same week Mr. Russell, with several soloists from his studios, and the Ensemble Pianoforte Circle, will give a concert in Elizabeth, N. J. The series will extend into June, with two chamber music concerts and two department recitals in Newark and Manhattan.

Jean Paul Kürsteiner, the composer, teacher and pianist (whose residence-studio is at The Belnow, Broadway and Eighty-sixth street, New York City), has just published some new songs for medium voice. They are: "If I Were a Rain Drop," "O Breath of the Golden Day," "Three Night Songs." The last are in serious vein, while the first two are in lighter mood, as their titles indicate.

Hattie Clapper Morris, teacher of well known operatic, oratorio, concert and church singers, has fine press notices anent the appearance of Harriet Burt, soprano. They allude to her evident excellent schooling and enjoyable, warm and musical singing. People who have heard Lillian Russell of late cannot say enough of her great improvement, due to steady study with Mrs. Morris. A photograph of the fair Miss Russell adorns the Morris studio, with this inscription:

Hattie Clapper Morris.
To My Fond Teacher,
From
Lady Teazle, 1905.
(Lillian Russell)

The Philharmonic Choral Club, Emma Walton Hodgkinson, conductor, gave a concert April 30 at The Elmore,

82 West 126th street. Homer N. Bartlett was assisting artist, and dancing followed the concert.

The Hungry Club, Mattie Sheridan, president, met for the last time at Hotel Flanders, owing to the tearing down of the banquet hall in order to connect the same with the Forty-eighth street addition, now building. May



Photo by The Dover Street Studios, Ltd., London, W.
BEATRICE LA PALME AS MICAELA IN "CARMEN."
Covent Garden Opera, London; Opera Comique, Paris, and
Montreal Opera Company.

4 the club dined in the pergola, Reisenweber's, when the affair took the form of a May Pole celebration, with souvenirs for every one.

Marcus S. Wolff, boy pianist and a student at the Ethical Culture School, played the piano score to "Enoch Ar-

den" (Strauss), recited by Dr. H. Neumann, of the faculty of the school, at McKinley Hall, The Bronx, May 5. It was a most effective recitation, the piano part played with much expression and clearness.

Master Ferdinand Wachsmann, pianist, assisted by Emil Gergel, violinist, gave a recital at the Waldorf-Astoria Hotel May 3, showing his astonishing advancement as a concert pianist. He is a member of the Junior International Art Society, founded by Mrs. J. Christopher Marks, and which has an orchestra of thirty players.

Circulars announce the organization of the American Concert Bureau, "Artists' Department," American School of Vibration. The main object of the bureau is to familiarize the public with the solos and concert gems of new English grand opera, supplying talent for opera and concerts.

George Bagnall, of Buffalo, has friends in the metropolis who are interested in the program of Easter music sung at the First Congregational Church, of which he is organist and director. Works by Martin, Cauffman, Gounod, Handel, Turner, and a carol by Shackley were sung at the morning service, with Faulkes' "Fanfare" as organ prelude and Dethier's "Toccata" as postlude.

Geraldine Holland, soprano, pupil of Elizabeth Kelso Patterson, gives a recital at the Patterson residence studios, 257 West 104th street, tomorrow (Thursday) evening, May 9.

Elinor Comstock has issued invitations to a students' recital at her residence studio, 1000 Madison avenue, Wednesday, May 8, 4 o'clock.

Lillian Sherwood-Newkirk's Pupils.

Lillian Sherwood-Newkirk's vocal pupils will give a notable program at her annual recital in Norwalk, Conn., on June 10. At her recital in the Waldorf-Astoria, on November 23 last, the work of every singer was highly artistic and worthy of professional singers. A number of Mrs. Newkirk's pupils hold fine church positions, and at the June recital her pupils' club of twenty-five voices will also sing. Victor Biart, the well known piano virtuoso, and one of his artist-pupils, Mrs. Chester Seleck, will play Mendelssohn's D minor concerto, Mr. Biart playing the orchestral accompaniment on the second piano.

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CHICAGO

CHICAGO, ILL., May 4, 1912.

Edna Gunnar Peterson, pianist; Lulu Jones Downing, composer-pianist; Grace Hickox, reader, and Marion Green, baritone, appeared in a concert at the Illinois Theater Sunday afternoon, April 28. Miss Peterson played selections by Brahms, Mozart, Andrea, Sibelius, Ashton, Rachmaninoff, Tchaikowsky, and the variations in E minor by Paganini-Liszt, which concluded the program, which gave her admirers a new chance of hearing Miss Peterson before her departure for Europe, where, as announced previously in these columns, she is to appear in concert and recital during the summer months, and where probably new successes are awaiting her, as on this, her last appearance in Chicago this season, she again exhibited her pianistic equipments as a virtuosa performer. She scored heavily and responded to encores. Marion Green sang a group of songs from the pen of the Chicago composer-pianist, Lulu Jones Downing, who presided at the piano. Mr. Green's voice is one of great dimension, pliable and intelligently used, velvety in quality and of unusual compass. His diction is perfect and, indeed, if American singers would articulate and enunciate English as Mr. Green always does, American compositions would be given an impetus on the concert platform and opera in English would have "raison d'être." The compositions were: "Sail Memories," "Only a Rose," "I Love My Jean," "In the Night" and "June." Mrs. Downing's compositions are worth while looking over by recitalists, as rendered by Mr. Green. They pleased greatly, and "June," which concluded the group, was encored and the number was repeated in its entirety. Grace Hickox gave a clever reading of the "Pipes of Pan," poem by Cecil Fanning, baritone, and musical accompaniment by Mrs. Downing. The concert was under the direction of Eleanor Fisher and Robert Talbot, and though it was announced to be a benefit concert, the downpour of rain and the height of the wind, which resembled a small tornado, kept many friends of the

managers away, and though Mrs. Fisher had announced that the concert was her last venture in the managerial field, retiring from the limelights, turning over her business to her future husband, Mr. Talbot, the Illinois Theater was practically empty, and considering the many kindnesses said to have been allotted by Mrs. Fisher to the musical profession the silence of her professional friends showed once more that one is soon forgotten.

The Bush Temple Conservatory of Music gave a students' recital in its own recital hall on Saturday afternoon, May 4. Those who were heard were: Harry Runkel, pianist; Myrtle Wadhams, violinist; Elizabeth Alexander, reader; Martha Ziemms, mezzo-soprano; Hazel Singer, pianist, and Edna Johnson, soprano.

Elsie de Voe, the Chicago pianist, who has appeared in several recitals and private functions this season and



Das Bild des Pianisten Elsie de Voe in ihrem Studio.
Theodore Schickelberg

opened a successful studio at 609A Woodlawn Park, is a most successful Leschetizky pupil. The above picture shows the master's studio, with an inscription to his talented scholar, Miss de Voe.

Pauline Meyer gave her annual piano recital at the Whitney Opera House last Sunday afternoon, April 28, before a comfortably large house and played the following program: Prelude and fugue, D minor, Bach; sonata, F minor, op. 5, Brahms; variations on a theme by Glinka, Liadow; "Du bist die ruh" ("Thou Art Rest"), "Auf dem Wasser Zu singen" ("To Be Sung on the Water"), Schubert-Liszt; nocturne, op. 62, No. 2, Chopin; novelette, E

major, Schumann; "La Nuit" (etude), gavotte, D major, Glazounow; valse impromptu, Liszt; etude, op. 1, No. 2, de Schöler. The Brahms sonata in F minor, the backbone of the recitalist's selections, was rendered in superb fashion, and judging the ability of Miss Meyer by her conception of the sonata, she is a pianist well endowed with imagination, poetic and temperamental qualities, and is equipped with facile technic. In the other compositions, including the Bach prelude and fugue in D minor and Liadow's variations she revealed herself a pianist of high attainment. Miss Meyer's success was in every respect deserved.

One of the most enjoyable as well as interesting vocal recitals of the season took place at the Ziegfeld Theater last Thursday evening, May 2, when Kirk Towns, baritone, was heard in the following program:

Das Muehlrad	Reimann
Lockruf	Rueckauf
L'heure Exquise	Hahn
O'casto Fior, Opera II Re di Lahore	Masenet
Die Nächtliche Herrschaft	Loewe
Der Musikant	Hugo Wolf
Die Krahe	Schubert
Who Is Sylvia?	Schubert
Verath	Brahms
Mai Nacht	Brahms
Where'er You Walk	Handel
Don Juan's Serenade	Tchaikowsky
Die Abgesung	Allexis Hollander
Glueckes Genug	Max Reger
Traum durch die Dämmerung	Richard Strauss
Der Sieger	Hugo Kaun
Moonlight	Edward Elgar
Lute Player	Frances Allisen
My Love's an Arbutus	Villers-Stanford
My Song Is of the Sturdy North	Edward German

A master of program making Mr. Towns' selections included operatic, oratorio and lieder songs. The gifted baritone, a deep student of the song literature, has made big strides in his art since heard in Chicago several months ago, and, indeed, his interpretation of most of the songs would have been a credit to any baritone on the concert platform. Vocally speaking, this artist has not been endowed by nature with a wonderful voice, but he has trained it with so much care as to obliterate any defect that might mar the reading of his songs, and he sings especially with intelligence and musicianship. From the first number, "Das Muehlrad," by Reimann, to the last number by German, "My Song is of the Sturdy North,"

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MARION GREEN

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Mr. Towns had a succession of ovations, each one deserved. His most sanguine admirers were surprised as few knew the real Mr. Towns as he appeared at the Ziegfeld. It was a complete revelation. His rendition of the French, German and English songs in the vernacular showed that the American baritone is a linguist of no small attainment and probably to demonstrate to his hearers that he enunciates as well the Italian language as he does the others, he sang the aria from the "King of Lahore" by Massenet. After each group the recitalist added another number to his already long array of selections and several of the inscribed numbers had to be repeated in their entirety to satisfy an enthusiastic audience. To recapitulate, Mr. Towns can well be proud of his success and the Chicago Musical College, where he is teaching vocal, can also be congratulated in having recently re-engaged Mr. Towns for several years beside promoting him as a member of its board of directors. Mr. Towns ought to turn out especially good lieder singers, as he is as well fitted in this line as Mrs. Fox, of the same institution, is in the oratorio field, and between those two artists the Ziegfeld School has truly two excellent vocal instructors.

Renzina Teninga, pianist, and Richard de Young, basso, will give a joint recital Saturday afternoon, May 11, at Kimball Hall. Miss Teninga's program will include the Brahms' sonata, op. 5, and the symphonic studies by Schumann. Mr. de Young will sing two groups of songs by Franz, Schubert and Brahms.

Metta K. Legler, soprano and vocal teacher, has decided to come to Chicago next fall and open a studio in Kimball Hall. Many of her pupils in Lexington, Ky., will follow her to the Windy City next September. Miss Legler has just returned to Sayre College (where she is at the head of the vocal department) from a tour South, where she made good to such an extent that pupils will follow her to Chicago next winter to study.

The twenty-fourth convention of the Illinois Music Teachers' Association will take place in Streator, Ill., May 7, 8, 9 and 10. Among the artists who will appear there can be mentioned: Arthur Dunham, organist; Marion Green, bass baritone; Guy Woodard, violinist and instructor at the Bush Temple Conservatory; Allen Spencer, pianist and instructor at the American Conservatory; John B. Miller, tenor and instructor at the Chicago Musical College; Kenneth M. Bradley, lecturer and director of the Bush Temple Conservatory; Rose Lutiger Gannon, contralto; Adolf Weidig, composer and instructor at the American Conservatory; Lucille Stevenson, soprano and instructor at the Cosmopolitan School; Horatio Connell, basso and soloist with the Minneapolis Orchestra; Emil Liebling, pianist and instructor at Kimball Hall; Genevieve Wheat, contralto, of Des Moines, Ia., soloist with the Minneapolis Symphony Orchestra; Richard Czerwony, violinist and concertmaster of the Minneapolis Orchestra; Della Thal, pianist and instructor in the Fine Arts Building, Chicago, beside the Minneapolis Symphony Orchestra under the direction of Emil Oberhoffer.

Last Tuesday evening, April 30, Agnes Blafka, pupil of the Chicago Musical College, appeared at a piano recital at the Ziegfeld. The young pianist, a mere child, played her program most intelligently and her success reflected credit on the school where she has been taught, as well as on the teacher who has brought about her professional debut in Chicago.

The American Conservatory's Students' Orchestra will give a concert Tuesday evening, May 7, at Kimball Hall, Herbert Butler conducting. The program will be as follows:

Serenade, op. 78.....	Hoffman
Orchestra.....	
Romance and Rondo.....	Wienawski
Nests Smith.....	
Symphony No. 1, C major.....	Beethoven
Orchestra.....	
Concerto for piano and orchestra, F sharp minor.....	Hiller
Edith Kien.....	
Hymn de Printemps.....	Kocian
Played by twenty-five violins in unison.....	
Herbert Butler, conductor.....	

Carl D. Kinsey, organist, played the "Funeral March" at the funeral of D. K. Pearsons, who was laid to rest in Oak Woods Cemetery last Tuesday, April 30. The funeral was attended by many presidents of colleges from all over the country and by numerous friends and relatives of the aged philanthropist, who had given away all his millions.

Edward C. Moore, the eminent and congenial critic of the Chicago Evening Journal, gave a lecture at a club meeting, which took place at the residence of Mrs. Stephens Cobb Goss on Tuesday, April 30. Mr. Moore's paper was on modern operas. His lecture, being as intellectual as it was witty, awoke the gaiety and approval

of the large, fashionable assemblage to such high pitch of enthusiasm that the young lecturer was re-engaged for next season.

The musical festival of Davenport, Ia., given on April 23, 24 and 25 under the auspices of the Harmonie Chorus, Louise St. John Westervelt, conductor, was one of the best attended festivals yet held in Davenport. The soloists were: Florence Hinkle, soprano; Nevada van der Veer, contralto; Frederick Weld, baritone; Reed Miller, tenor; Alfred Hiles Bergen, baritone, and the Theodore Thomas Orchestra, under the direction of Frederick Stock. The first concert took place on Tuesday evening, April 23, at which two of Miss Westervelt's pupils appeared as soloists; Mrs. Waterman sang "Schlummerliedchen" and Blodwen Jones "Erkling's Daughter." The first concert was given with the assistance of Effie Johnson at the piano. The second concert on Wednesday evening, April 24, was given with the assistance of the Theodore Thomas Orchestra, Nevada van der Veer, contralto, and Florence Hinkle, soprano. The concert on Thursday afternoon, April 25, was given by the Theodore Thomas Orchestra, its concertmaster, and Reed Miller, tenor. The fourth and last concert brought forth the Theodore Thomas Orchestra and its quartet, and the Harmonie Chorus, under the direction of Louise St. John Westervelt, sang three choral numbers, Schubert's "Psalm XXIII," Bantock's "A Love Song" and Brahms-Saara's "The Bridegroom." It is reported that the Harmonie Chorus sang admirably, and that the Theodore Thomas Orchestra joined with the audience in applauding the ladies' work, as well as their conductor.

Saturday morning, May 4, pupils of Marcia Manley gave a piano recital at the Ziegfeld Theater. Next Saturday morning students will give a musicale, the program for which will be made up of original compositions.

Thomas N. MacBurney, vocal teacher, gave a reception last Friday afternoon, May 3, to Eleanor de Cisneros, contralto of the Chicago Grand Opera Company, who was passing through Chicago on her way to Australia, where she is going for a tour. May Johnson, soprano and pupil of Mr. MacBurney, sang an aria from "Cavalleria Rusticana" and an aria from "Madama Butterfly." Miss Johnson, who has studied solely under MacBurney, sang beautifully, and this was the last opportunity of hearing her for six months, as she left with Madame de Cisneros for a trip through Australia. Another pupil of Mr. MacBurney, Hazel Huntley, sang before the Schumann Musical Club, of Janesville, Wis. The press notices at hand are very good indeed and the principal comments are anent the "warmth of her voice and artistry of her interpretation." She is giving a program with William Lester and Franz Evans next Tuesday, May 7, at the Memorial Church of Christ, at which recital she will sing four songs from the pen of Mr. Lester.

As said previously in these columns, in Chicago the musical mind is inventive. A school which has its offices in the loop district and which requires its piano teachers to take \$100 worth of lessons during each season, asks 40 per cent. from its vocal teachers. On those principles good instructors will look elsewhere for their livelihood.

The annual recital of Adolf Weidig's Composition Class will take place Tuesday evening, May 14, at Kimball Hall.

The examinations of the Normal Classes of the American Conservatory will take place on May 9 and 10.

Lillian Price, soprano and a pupil of Louise St. John Westervelt, has been engaged at the New England Congregational Church. Among other pupils of Miss Westervelt who have been heard from recently may be mentioned: Elden Day, of Davenport, Ia., who has been engaged as soprano soloist at St. Chrysostom's Church; Hilda Matthey, contralto, who sang in "Elijah" with such artists as Mabel Sharp Herdlen and Marion Green last Thursday evening, May 2; Metta Lerch, vocal teacher, who has been engaged as assistant to Miss Westervelt at St. Katherine's School in Davenport, and Edward Quinn, baritone, who sang last week before the Woman's Club at Highland Park, and who has been heard since coming to Chicago in solos in several of the principal churches of this city.

RENE DEVRIES.

"Isabeau" Gaining.

Mascagni's "Isabeau" has been accepted by the opera houses in Berlin, Vienna and Munich, where it will be produced in the near future.

Saint-Saens has changed his mind in regard to Offenbach, as he confesses in L'Echo de Paris. Once he prophesied: "Posterity will not know him." But he was mistaken.—New York Evening Post.

Echoes of Cottlow Recital.

Following are selections from the press criticisms of Augusta Cottlow's New York recital:

Miss Cottlow was an exceptionally talented artist when she went abroad, and she has further matured and improved generally since that time. Her playing has assurance, poise and finish, and while it is refined and polished, it is also vitalized by emphatic temperamental qualities. It has a breadth and forcefulness that are positively virile at times, but it has poetry, too. Technically Miss Cottlow's equipment could scarcely be bettered.—Evening Post, April 22, 1912.

Miss Cottlow played the Chopin fantasia and the B major nocturne with superb poetic insight, and with more healthy virility than many men who lose themselves in the maze of fantasia which the name of Chopin suggests. She arose to her greatest heights in MacDowell's "Norse" sonata, which she read with deep feeling. Her playing of this work alone was enough to have placed the young American pianist in the front rank of our own artists.—Evening Mail, April 22, 1912.

Miss Cottlow's playing has always given pleasure, as her technique is sure and fluent and her interpretations informed with artistic sincerity.—Tribune, April 22, 1912.

Augusta Cottlow commemorated the most artistic work of her career by playing MacDowell's "Norse" sonata at the Belasco Theater.—Evening Sun, April 22, 1912.

It was thus not in the least surprising that her chief number yesterday should be MacDowell's "Norse" sonata, which she played with complete devotion.—Globe, April 22, 1912.

Miss Cottlow's program covered quite a range, although most of it was modern music. Each was played in an entirely different spirit, and in technique, tone and temperament the pianist was equal to the demands made upon her. She displayed in an unusual degree the art of combining poetry of motion with poetry of music.—Herald, April 22, 1912.

Miss Cottlow indulges in no fireworks and no sensationalism. She is a serious artist, possessed of a fine technical skill, and the something more without which she could not be an artist. This something is a compound of intelligence and emotional penetration.—Evening Journal, April 22, 1912.

Miss Cottlow has made wonderful strides in the matter of interpretation and command of technique, and richly deserved the enthusiasm of the audience.—Review, April 22, 1912. (Translation.)

Miss Cottlow displayed excellent taste in arranging her program, which was well received. Her delicacy of touch, her excellent expression and perfect technique won instant favor from a critical audience. It is gratifying to know that America has produced an artist who compares favorably with the best that Europe has given us. MacDowell's "Norse" sonata was exceptionally well played.—Standard, April 27, 1912.

This stately and sympathetic young woman has, with her natural musical intelligence, her sure, rhythmic feeling and her intellectual command of technique, made most enormous strides. She possesses marvelous strength, that coaxes most beautiful tones from the piano, and great abandon, particularly in pearly scales and scintillating octaves. Very beautiful was her offering of MacDowell's "Norse" sonata, which was given with poetry, strength and verve. The young artist was received with great warmth and enthusiasm.—Staats Zeitung, April 22, 1912. (Translation.)

Lena Mason's Continued Success.

Singing in the difficult role of the mechanical doll, Olympia, in "The Tales of Hoffmann," with the Aborn Grand Opera Company, Lena Mason, the young and gifted pupil of Giorgio M. Sulli, has won new laurels in Brooklyn and Baltimore, as may be seen from the following press notices:

As the mechanical doll, Lena Mason was well received and forced several times to respond to encores. She is the possessor of an excellent coloratura voice, displayed to the best advantage in spite of the limitations of her part, and her acting was mechanical and realistic.—Baltimore American.

Lena Mason was an entirely delightful Olympia, doing the mechanical doll stunts—for that is exactly what they are—with ease and evident enjoyment. She is young and lovely, and deserved every bit of the applause she got for her singing of the difficult coloratura music of the part.—Baltimore News.

The freshness of tone that Lena Mason displayed in the warbling of the mechanical doll's music was enlivening, and her interpretation in general offered much that was praiseworthy.—Baltimore Evening Sun.

As the doll Miss Mason's youthful figure and the stiffness of her gestures aided her in sustaining the part to perfection, and her voice was well placed, her singing being artistic.—Baltimore Sun.

From Althouse's Teacher.

PHILADELPHIA, Pa., April 22, 1912.

To The Musical Courier:

DEAR SIR—In announcing the engagement of the gifted young tenor, Paul Althouse, you neglected to state that his voice work had been done by me. As I write, his picture is before me, signed: "To my teacher, Perley Dunn Aldrich, from his grateful pupil, Paul Althouse, September, 1911."

I predict a brilliant future for him, as he is a fine fellow as well as a fine artist, and I am sure Mr. Saenger is too broad a musician not to be perfectly willing to divide honors with me.

Very truly yours,

PERLEY DUNN ALDRICH.

BOSTON

Phone B. B. 5554.
85 GAINSBORO STREET, SUITE 2,
BOSTON, MASS., May 4, 1912.

The People's Choral Union, Frederick Wodell, conductor, gave its annual spring concert, marking the close of its season, at Symphony Hall, April 28, when portions of Dvorák's "Stabat Mater" and parts one and two of Haydn's "Creation" were given with the following soloists: Grace Bonner Williams, soprano; Florence Jepperson, contralto; Howard E. Pratt, tenor, and Leverett B. Merrill, bass. The distinctive feature of the work of this chorus is its wonderful enthusiasm and response to Mr. Wodell's leadership, and their marked improvement at each succeeding concert is due both to this quality and to the careful training they receive at the hands of Mr. Wodell. The work of the soloists, too, was most enjoyable, particular praise being due Florence Jepperson, whose voice of true contralto timbre merits further hearing.

Word received from Eula Grandberry, a last season pupil of Madame de Berg-Lofgren, whose work as a church and concert singer is well known around this vicinity, tells of the splendid results she is now achieving as a vocal teacher at Whitman College and Conservatory, Walla Walla, Wash. In addition to her teaching, Miss Grandberry has given several recitals there and will sing during this month at a "Modern Composer's Evening" given by the faculty, and at the end of the month during the convention of the Northwestern Teachers' Association, when she will appear several times, once as soloist with a ladies' chorus in a performance of Saint-Saëns' "Night."

The unusual talent and musical promise shown by Julius Chaloff, the young Boston boy, who won the Mason & Hamlin piano prize in 1910 at the New England Conservatory, is now interesting prominent musicians in Berlin, where young Mr. Chaloff is studying piano and composition with Ignatz Friedman and Hugo Kann. His progress in the latter subject is evidenced by a program received of a concert at St. Peter's Church, March 22, when following such names as Brahms, Bach and Wagner was discovered Julius L. Chaloff, "A Fantasia and Double Fugue for Organ." The same remarkable advancement is likewise apparent in his playing, and next season will see him as soloist with the Berlin Philharmonic Orchestra.

Recent dates and others yet to come for Marie Sundelius, soprano, are April 10, "The Creation," Stoneham, Mass.; April 11, "Cross of Fire," Salem, Mass.; April 12,

Milton Educational Society, Milton, Mass.; April 17, Choral Art Society, Portland, Me.; April 24, private musicale, Mrs. Brimmer's, Marlborough street; April 30, "The Messiah," Marlboro, Mass.; May 2, Teachers' Association, Jordan Hall, Boston; May 12, soloist three-day music festival, St. John, N. B.; May 24, festival, Keene, N. H.; May 30, 31, June 1, Swedish Singing Club festival, Philadelphia, Pa.

For Springfield's tenth annual music festival, May 10 and 11, which promises to surpass all previous efforts, the following brilliant array of soloists have been engaged: Mary Garden, soprano; Kathleen Parlow, violinist; Harold Bauer, pianist; Lambert Murphy, tenor; Claude Cunningham, baritone; Mildred Potter, contralto, and Louis Shenk, baritone. The Boston Festival Orchestra, Emil Mollenhauer, conductor, will again assist and the chorus of 300 voices, under John J. Bishop, will be heard in Bruch's "Arminius."

April at the Faelten Pianoforte School has been an unusually prolific month for recitals, ten having been given in all. There were five miscellaneous recitals, three solo recitals by Frieda Gerhard, Helena Tardivel and Jessica Tupper, respectively; one recital at Arlington, in which Edith Byram took the principal part, and one recital by Carl Faelten in New York. For May there will be a miscellaneous recital on each of the first four Thursday evenings. Mr. Faelten will give a recital in Bangor on May 11, Martha Gifford will give one in Faelten Hall on May 21, and several students, with Mr. Faelten, will play in Worcester on the evening of May 28.

The reengagement of Elizabeth Cunningham, a former New Orleans girl, now located in Boston, as soprano soloist for the tenth annual music festival of the Euterpean Club, of Birmingham, Ala., to take place May 27, illustrates very plainly that when an artist once makes good in a place she is never forgotten, even though several years have elapsed since her former appearance and she is living in a far distant city.

At a concert performance of "Lohengrin," given at Meriden, Conn., April 22, with Josephine Knight, soprano; Charles Hackett, tenor; Earl Cartwright, baritone, and Willard Flint, bass, young Mr. Hackett carried off the honors of the occasion, singing with the highest vocal excellence and investing his interpretation of the role with

fine artistic discrimination, thus displaying his fitness for the operatic field, which he is soon to enter. Two oratorio engagements of Mr. Hackett occurring this month are May 26, "Stabat Mater," Springfield, Mass., and "The Messiah," at Smith College, May 29.

An impressive demonstration for Max Fiedler, the retiring conductor, marked the closing rehearsal and concert of the Boston Symphony Orchestra, May 3 and 4, when the entire audience rose at the close of a performance of Brahms' C minor symphony and applauded heartily. When the last notes of the "Tannhäuser" overture marked the finish of the concert, two enormous laurel wreaths, fittingly tied with ribbons of the German national colors, were presented to Mr. Fiedler, who, in a few happy and well chosen words, spoke of his appreciation of the honors heaped upon him, of the great happiness he had enjoyed during his stay in Boston, both in his work with the orchestra and in his private life, and expressed deep regret at leaving, which, however, was tempered with the hope that he might not be saying farewell for all time, but merely "auf wiedersehen." Following was the program:

Overture to Oberon.....Weber
Symphony No. 1, C minor.....Brahms
Prelude and Liebestod.....Wagner
Funeral March from Götterdämmerung.....Wagner
Prelude to Lohengrin.....Wagner
Overture to Tannhäuser.....Wagner

Let us forget that spring is the season of light hearted enjoyment musically as well as in other ways, the orchestral "Pops" come merrily on to remind us, and at Symphony Hall from now until the end of June one can partake joyously of good music and good drinks both of a lighter sort.

A chance visit to the studio of Mrs. Hall McAllister, in the Pierce Building, brought forth cheerful tidings of a very busy and happy season, with many pupils achieving marked success both professionally and as church singers. Of those appearing in both capacities are Anita Davis

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and Marjorie Winniweiser, soprano, whose youthful beauty
of voice and charm of manner make her a great favorite
for private musicales. BLANCHE FREEDMAN.

Success of Pontius Pupils.

A program of well selected songs possessing genuine
artistic value and testing the ability of two more advanced
pupils of William H. Pontius, of the Minneapolis School
of Music, Oratory and Dramatic Art, was presented Sat-
urday morning, April 27, at 11 o'clock, in the school re-
cital hall by Haidee Twiford-Calvert, soprano, assisted by
Sumter Calvert, basso cantante.

Mrs. Calvert was a pupil of Mr. Pontius for several
years before going to Minneapolis, and was later attached
to the teaching staff of the Lindenwood College for Wo-



HAIDEE TWIFORD-CALVERT.

men at St. Louis, where she was recognized as an in-
structor of much ability. Mrs. Calvert has a voice of
exquisite quality, rich and varied in tone quality, and her
singing on this occasion stamped her as an artist of high
rank. Her enunciation was particularly clear, especially in
the French songs, and her phrasing was musicianly
throughout the entire program. Mr. Calvert sang all of
his numbers in excellent style, but his voice was most ef-
fective in the French songs and in the Coleridge-Taylor
selection, which requires much delicacy of tone and a pure
cantabile style. Hortense Pontius-Camp supported the
singers with rare discrimination, adding much to the
pleasure of the hour. Norma Williams played a splendid
obligato for the last number of the program, which is
given below:

Mit Einer Wasserlilie	Grieg
Traum durch die Dämmerung	Strauss
Warum?	Tschaikowsky
Es Hat Nicht Sollen Sein, from Der Trompeter von Sakkingen,	Nessler
.....	Mr. Calvert.
Il est Doux, from Herodiade	Masseuet
.....	Mrs. Calvert.
Bergere Legere	Old French
L'Adieu du Matin	Pessard
.....	Mr. Calvert.
D'une Prison	Panizza
Je T'oublie	Chretien
Ouvre les Yeux Bleus	Masseuet
.....	Mrs. Calvert.
She Rested by the Broken Brook	Coleridge-Taylor
My World	Watts
.....	Mr. Calvert.
Dance	Chadwick
Love's World	Pontius
I Love and the World Is Mine	Manney
.....	Mrs. Calvert.
Violin obligato by Miss Williams.	

Madame Mott Coaching Madame Bridewell.

Alice Garrigue Mott is coaching Carrie Bridewell in an
extended repertory of modern French songs and classical
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CONCERTS IN BUFFALO.

BUFFALO, N. Y., April 30, 1912.

The concert of the Buffalo Orpheus last week was a big success, the attendance large, and the choral work superlatively good. Margaret Keyes, contralto, was the much admired soloist. The program follows: "Requiem" and "Kyrie" (Lange), contralto solo, Miss Keyes; "Soldier's Life" (Podbertsky), "Balkan Pictures" (Kremser), "Cradle Song" (Juengst), "Dorfriegen" (H. Wagner), and the new "Marsch Militar" (Lange), besides several good orchestral selections. The march aroused enthusiasm by the happy introduction of "Die Wacht am Rhine" and "America." Miss Keyes was in fine voice and was recalled many times after her aria, "Che faro Senza" ("Eurydice") and her exquisite group of songs. The orchestra of local musicians played remarkably well. Enlarged it may yet become Buffalo's permanent symphonic organization.

The London Orchestra, Arthur Nikisch, conductor, gave a concert at Convention Hall April 24. Nikisch added new names to his long list of admirers, for he has scaled Olympian heights in musical attainment. The program was the same as that played in other cities on the tour.

The Guido Chorus, Seth Clark, director, gave a concert at Convention Hall, April 25, with Caroline Hudson Alexander as soloist. This superb soprano aroused so much enthusiasm that the entertainment became a "song recital" with a Guido chorus club accompaniment, although the male singers were not wholly eclipsed, for their choral work was admirable.

The Rubinstein Club's informal morning recital last week introduced to a new audience Thelma Adam in melodeclamations in English and French, artistically accompanied by the pianist, Mildred Windsor. Mrs. Rathfon, who goes each week for a lesson from Oscar Saenger, is making splendid progress; her voice is stronger and sweeter and her tone production better, which was manifested in her Rubinstein, Balfe and Foster songs.

Melodeclamations have become quite a feature of drawing room entertainments. Frances Helen Humphrey gives them in French, with the art and finish of a Parisian, and pleases her hearers because of her pure diction.

VIRGINIA KEENE.

MUSICAL MISSOURI.

JOPLIN, Mo., April 30, 1912.

That the future outlook for music in our community is encouraging is evidenced by the management of the two local theaters, Club and Joplin, booking musical attractions during the season.

Raleigh H. Montague, teacher of voice, presented his pupils in a very interesting program Wednesday evening.

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April 24, at the High School Auditorium. They were assisted by Ruth Johnson, pianist.

Edward M. Beck presented the Sheehan English Opera Company January 27 and 29 in "Il Trovatore," "Bohemian Girl," and "Tales of Hoffmann."

On April 16, at the First M. E. Church, George Winter, tenor; Mrs. Winter, pianist, and Rhett Hasselberg, violinist, gave a recital.

At the Elks' Concert Hall, Otto L. Fischer, pianist, and Robert Seaman, baritone, appeared in joint recital on the evening of April 11.

On the afternoon of April 16, at the High School Auditorium, students of the music and public speaking departments, Edna Hazeltine, director, gave a recital.

John Johnson, baritone, and Oscar Wagner, pianist, appeared in joint recital at Columbus and Galena, Kan., recently. They were well received.

The semiannual visits of Emil Liebling as visiting director of the Van Deventer School, of Joplin, and Oswego College, Oswego, Kan., have been productive of splendid results. His last visit was in Joplin, April 15, Oswego, April 16.

The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, gave a matinee and evening at Carthage, Mo., April 26. This is the fourth successive year this orchestra has appeared under the auspices of the Jasper County Festival Association.

J. B. VAN DEVENTER.

Anderson Artists.

For several years the Anderson Musical Bureau has done splendid work with the oratorio and festival organizations, which have shown appreciation of the satisfactory work of artists and manager by reengagements. The list of artists under the Anderson management for 1912-13 is an imposing one and will undoubtedly insure an unusually good season.

Mr. Anderson leaves shortly for an extended tour through the Middle West, instead of making his annual summer trip to Europe, as he finds his business will only admit of a brief vacation. He has renewed his lease for a number of years at his present quarters, 5 West Thirty-eighth street, New York.

The following artists are under his direction for the coming season: Grace Kerns, soprano; Bertha Kinzel, soprano; Mildred Potter, contralto; Paul Althouse, tenor (Metropolitan Opera Company); William H. Pagdin, tenor; Paul Dufault, tenor; Charles N. Granville, baritone; Gilbert Wilson, basso; Leo Ornstein, Russian pianist; American String Quartet; Manhattan Ladies' Quartet.

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